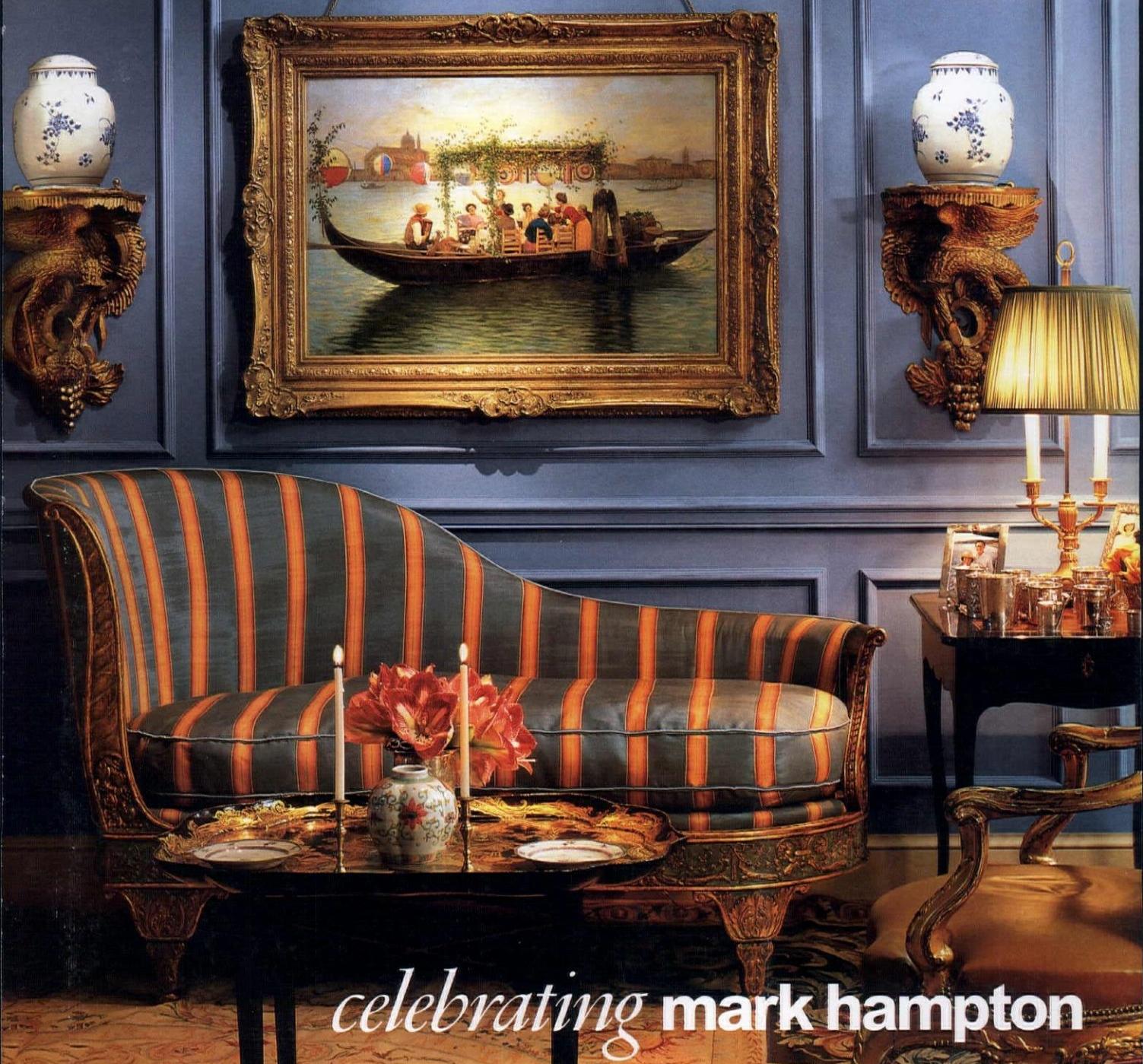


House & Garden

OCTOBER 1998 U.S. \$3.50

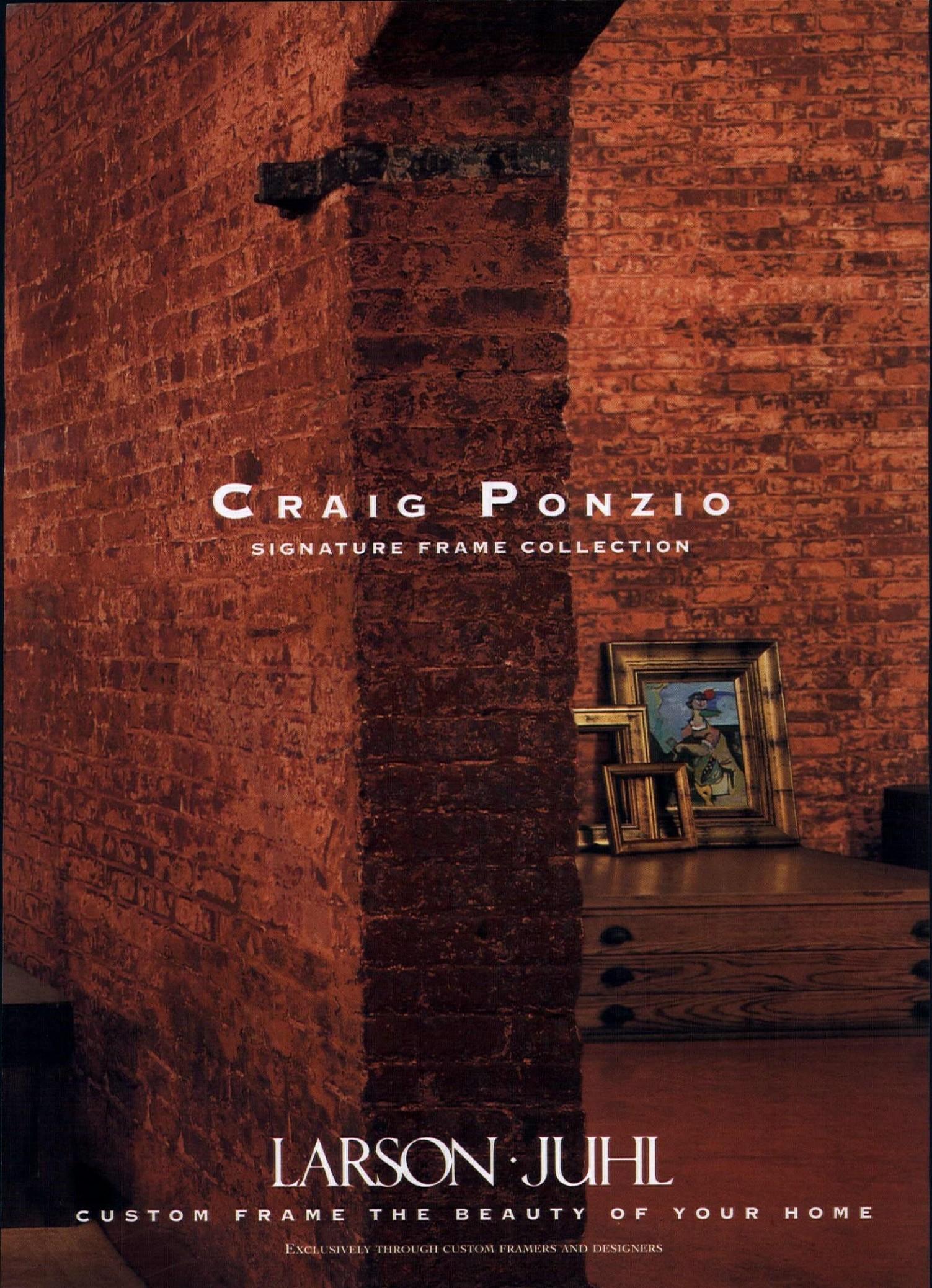
the *collectors*

how to decorate with the things you love



celebrating mark hampton





CRAIG PONZIO
SIGNATURE FRAME COLLECTION



LARSON JUHL

CUSTOM FRAME THE BEAUTY OF YOUR HOME

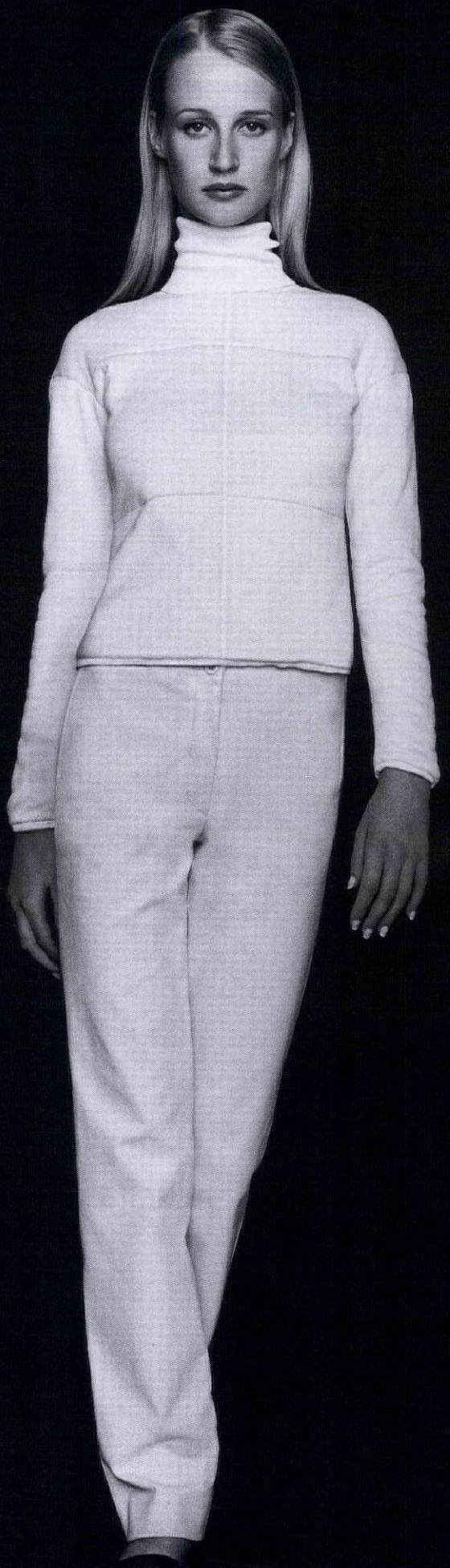
EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

D e f i n i n g

SAKS
FIFTH
AVENUE

BALA CYNWYD • BEVERLY HILLS • BOCA RATON • GREENWICH • HOUSTON GALLERIA

S t y l e







Christians®

LONDON • PARIS • NEW YORK

British Showrooms

CHESHIRE: The Original Christians Shop Tel: 01270 626869
SCOTLAND: Christians of Edinburgh Tel: 0131 5572529
LONDON: Christians of Knightsbridge Tel: 0171 5819200
ESSEX: Christians of Brentwood Tel: 01277 223016
WALES: Christians of Cardiff Tel: 01222 694294
MIDDLESEX: Christians of Uxbridge Tel: 01895 468888
CO. DURHAM: Christians of Darlington Tel: 01325 333795
LANCASHIRE: Christians of Leigh Tel: 01942 601003
SUSSEX: Christians of Handcross Tel: 01444 401277
LEICESTERSHIRE: Christians of Leicester Tel: 01162 702713
KENT: Christians of Hayes Tel: 0181 4625638
SCOTLAND: Christians of Aberdeen Tel: 01224 638222
HAMPSHIRE: Christians of Petersfield Tel: 01730 262314
BIRMINGHAM: Christians of Sutton Coldfield Tel: 0121 3520343
YORKSHIRE: Christians of Beverley Tel: 01482 867856
DORSET: Christians of Dorchester Tel: 01305 268862
SURREY: Christians of Woking Tel: 01483 730102
ESSEX: Christians of Coggeshall Tel: 01376 563022
GLOUCESTERSHIRE: Christians of Cheltenham Tel: 01242 243731
CHANNEL ISLANDS: Christians of Jersey Tel: 01534 46506
KENT: Christians of Tunbridge Wells Tel: 01892 619550

European Showrooms

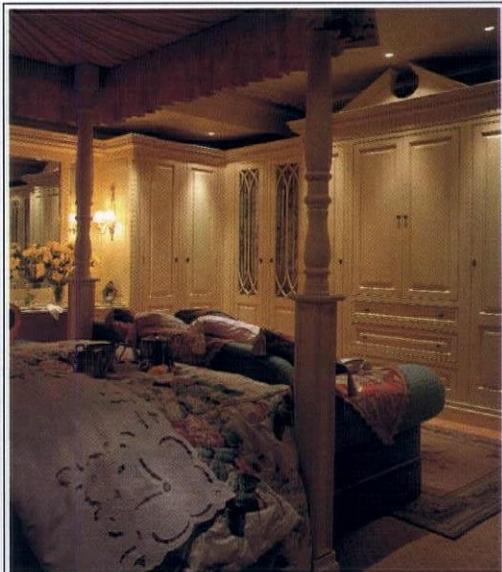
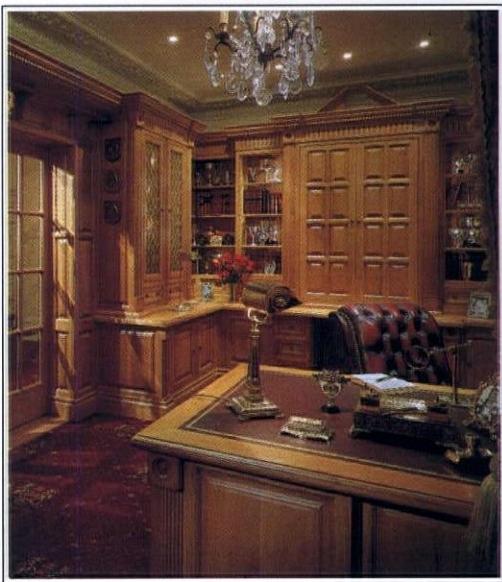
FRANCE: Christians of Paris Tel: 01 4548 5757
BELGIUM: Christians of Antwerp Tel: 03 226 7145
BELGIUM: Christians of Brussels Tel: 02 219 3286
HOLLAND: Christians of Goes Tel: 01132 50666
HOLLAND: Apeldoorn Tel: 055 360 1747
HOLLAND: Uden Tel: 0413 261525
GREECE: Athens Tel: 01 614 0004
RUSSIA: Christians of Moscow: Autumn 1998
AUSTRIA: Christians of Salzburg: Autumn 1998

American Showrooms

NEW YORK: Christians of New York City Tel: 212 308 3554
NEW YORK: Christians of Long Island: Autumn 1998
FLORIDA: Christians at the DCOTA Tel: 954 938 0041
CONNECTICUT: Christians of Greenwich: Autumn 1998
ILLINOIS: Christians of Chicago Tel: 312 755 9506
FLORIDA: Naples Tel: 941 263 4699
GEORGIA: Atlanta Tel: 404 816 7275

Offices

BRITISH OFFICE: London Tel: 0171 5819200
EUROPEAN OFFICE: Brussels Tel: 02 567 2125
AMERICAN OFFICE: New York Tel: 212 308 3554



October Contents

house

House Dressing 108

Inspired by a trip to Sweden, Patrick and Lorraine Frey attire their family house in yards and yards of imaginative fabrics.

BY SUZANNE SLESIN

FIRST PRINCIPLE 107

Living in Lapidus 118

A domestic gem by the man who made Miami fabulous.

BY ANNABEL DAVIS-GOFF

Portraits at Home 126

David Seidner's photographs capture the American lifestyle of Prince and Princess Pavlos of Greece.

BY WILLIAM NORWICH

Let's Wing It 134

We're making a beeline for things that fly (or skitter).

As They Like It 140

ON THE COVER Nancy and Jeremy Halbreich turn their house into a light-filled shadow box for their striking collections.

BY DAVID FELD

Up On the Rooftop 162

Kit and Billy Wohl transform their classical villa atop a New Orleans parking garage.

BY CAROL FLAKE CHAPMAN

French Toast 172

Bruno Borie celebrates his vineyard's harvest with the perfect pot-au-feu.

BY JAY McINERNEY

Mark of Distinction 178

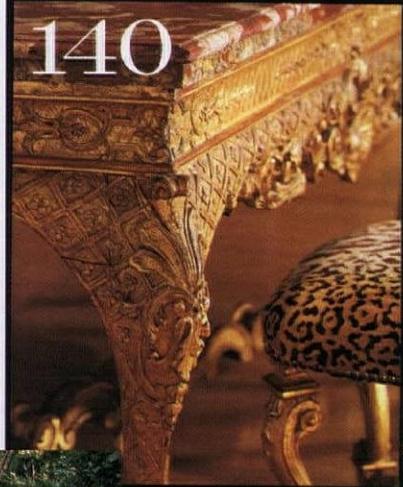
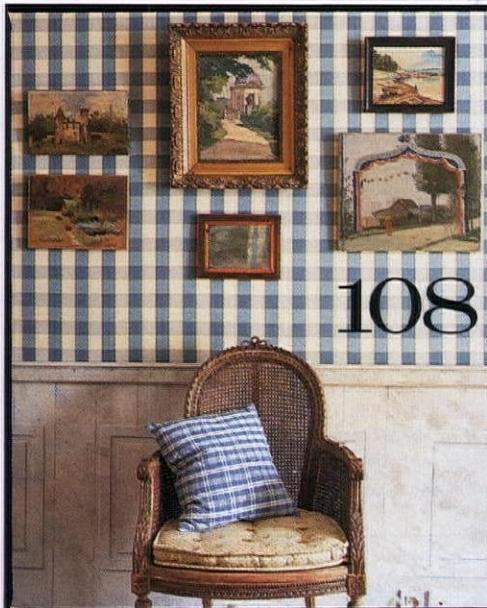
A designer's work is never done. The late Mark Hampton's collaborations with Susan and Carter Burden lasted more than a quarter of a century.

BY SUZANNE SLESIN

126



108



garden

Simplify and Repeat 150

Armed with this motto, landscape designer Roger Warner weaves a handsome vineyard garden of abstract shapes and mesmerizing views.

BY DIANA KETCHAM

150



*Somehow, accessory doesn't
seem the right word.*



Not for something that includes a more than 200-component movement whose balance wheel oscillates 252,288,000 times a year.

Left to right: Rolex Oyster Perpetual Lady Datejust in 18kt gold with matching President bracelet, onyx dial and diamond bezel; Rolex Oyster Perpetual Lady Datejust in 18kt white gold with matching President bracelet and diamond dial, bezel and case lugs; Rolex Oyster Perpetual Lady Datejust in 18kt gold with matching President bracelet and diamond and sapphire dial and bezel.

For the name and location of an Official Rolex Jeweler near you, please call 1-800-36ROLEX.

Rolex, , Oyster Perpetual Lady Datejust and President are trademarks.


ROLEX

Got a job

Got a cube

Got an office

Got a bigger office



Got an office with a window

Quit to write a novel

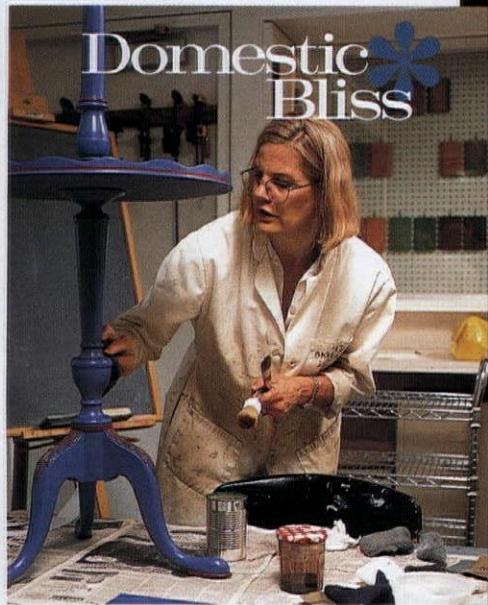
Got an office with a balcony

Got a desk



POTTERY BARN

Departments



back to school 31

TOOLS OF THE TRADE From Isabel O'Neil's studio workshop, above, and decorators' book bags to Bard's decorative-arts Ph.D. program.

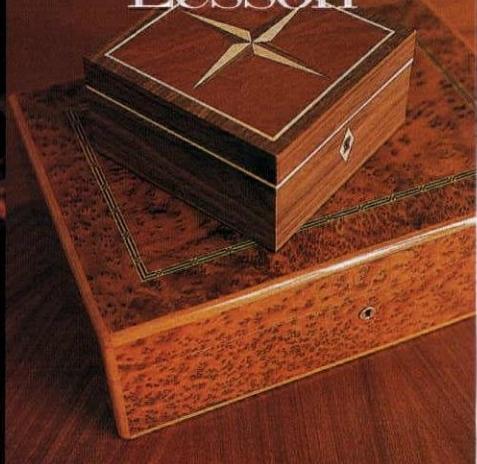
20-Minute Gardener 44: Mellow Soil

BY DAN SHAW

Hunting Gathering



Object Lesson



Welcome 14

BY DOMINIQUE BROWNING

Contributors 18

With a lot of help from our friends.

Dig It 77

THE UPROOTED Big trees are on the move at Disney World.

BY TOM CHRISTOPHER

Dealer's Choice 80

BLUE BELLES A spotlight on the splendors of antique Baccarat crystal.

BY WENDY MOONAN

Sketches 82

BREAKING THE MOLD In a unique odyssey, Ralph Pucci has gone from mannequins to New York's most intriguing furniture showroom.

BY GREGORY CERIO

Turn of the Screw 86

GOT THAT SINKING FEELING? Home Depot stocks everything.

BY JERRY ADLER

pendant lights 47

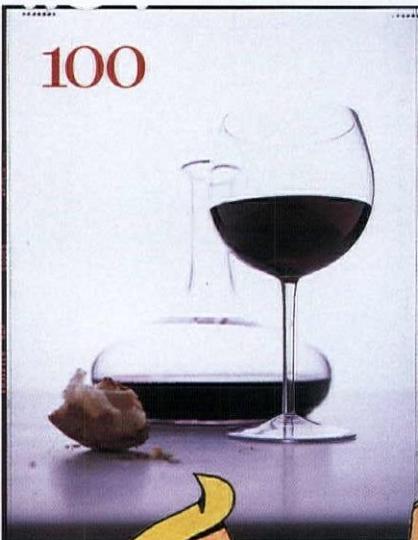
WATTS HAPPENING We looked up and saw the light: pendant lamps of porcelain and glass dangled overhead. Fabrics inspired by native cultures seemed just as bright. **News 54**

veneers 57

GOOD WOOD We did more than just skim the surface of veneers, the under-appreciated cover-up. A study of its ancient history proves this rare technique's respectability.

BY INGRID ABRAMOVITCH

Columns



Rediscoveries 90

BUILDING SIGHTS Julius Shulman recalls his career as a photographer of modern architecture.

BY RICHARD BUCKLEY

Home Economics 96

SHEET MUSIC It still sells flannel bedding, but Garnet Hill is moving beyond with furniture, lighting, and apparel.

BY LYGEIA GRACE

Uncorked 100

MISNOMER Petite Sirah? There is nothing little about it.

BY JAY McINERNEY

Past Perfect 104

JULY 1960 A game of mah-jongg.

BY VÉRONIQUE VIENNE

Sources 188

Where to buy everything.

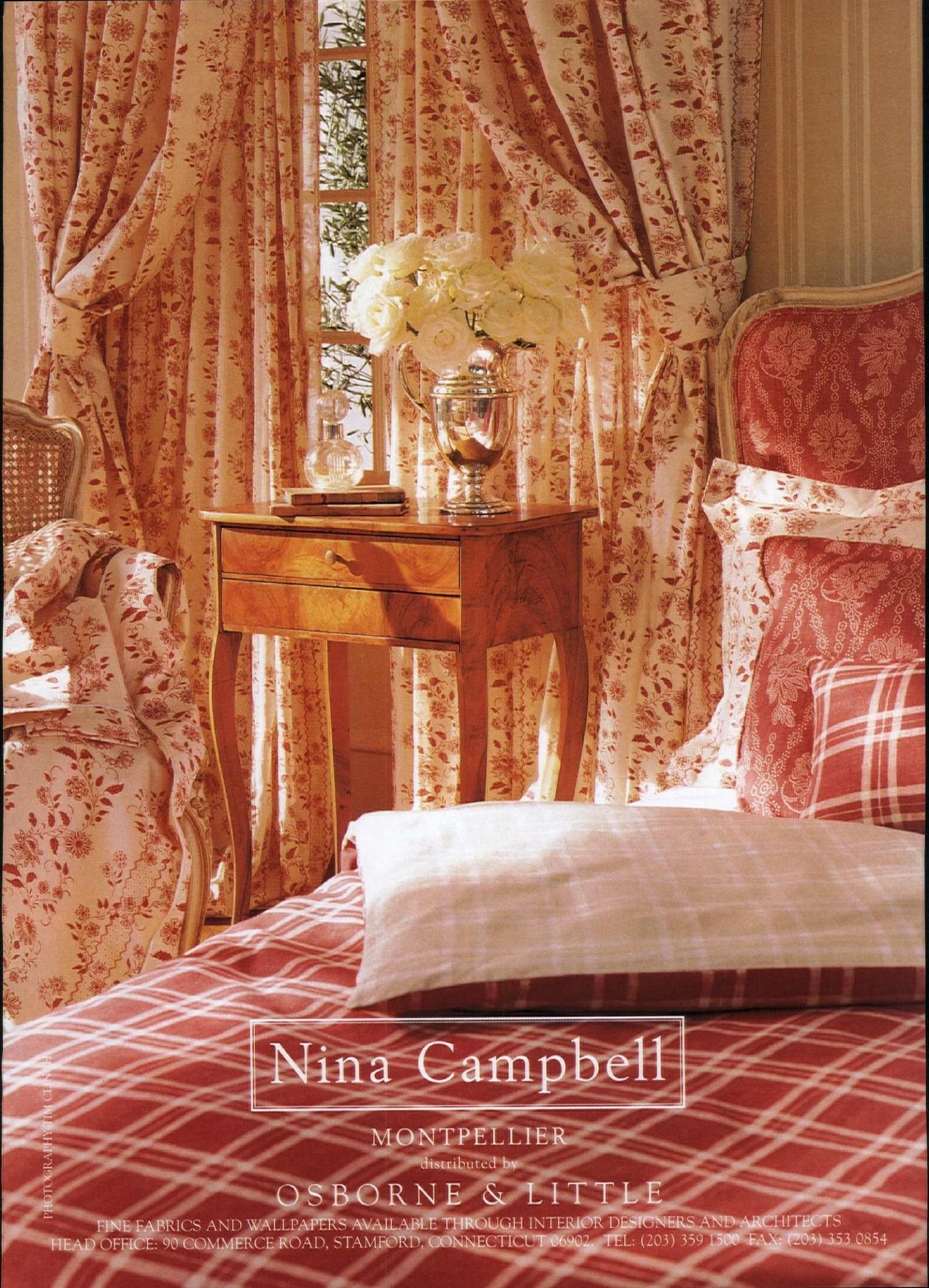
& Another Thing 190

Redesign for living.

BY JEAN-PHILIPPE DELHOMME

T O M M Y





Nina Campbell

MONTPELLIER

distributed by

OSBORNE & LITTLE

FINE FABRICS AND WALLPAPERS AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS
HEAD OFFICE: 90 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902. TEL: (203) 359 1500 FAX: (203) 353 0854

H I L F I G E R

H O M E

welcome

For the birds

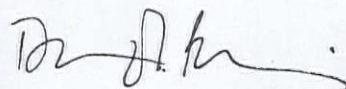
tHE AUTUMN SKY IS an enormous cerulean dome, rimmed where it meets the sea with the faintest brushwork of clouds; it looks like the majestic ceilings in Broadway theaters, and indeed we are in the midst of a great spectacle: Migration. My binoculars are by my side at every moment. I wake to the throaty, malignant gossip of crows, am transfixed through lunch by the razzle-dazzle of Baltimore orioles, and have cocktails while hundreds of swallows gyrate impossibly for their evening mosquitoes. When I lived in Texas, I had a friend who was a devoted bird-watcher. Suzanne taught me how to steady and train the binoculars, how to begin to discern the silhouette and pattern that distinguish one bird from another. Now, years later, I live on a marsh, in a house built in the fifties by a bird-watcher, sited for extraordinary views, and full of windows and perches.

When I moved in, I stopped having the lawn mowed. I'd love to say it was for ecological—or aesthetic—reasons, but it was really to spare the trouble and expense. I made a few small gestures for the birds and butterflies: I put in a birdbath and planted buddleia to attract beauty of the winged variety. I took great pleasure in the magical appearance of a hummingbird canoodling into the orange trumpet vine cascading off the pergola. But my efforts were pitiable compared to the enormous attraction I'd inadvertently created by letting my lawn go to seed. The meadow of flowers that sprang up a year later became an enormous bird feeder—milkweed, clematis, rambling rose, dock, crown vetch, mullein, clover, thistle, sedges, reeds, and grasses. Doves, robins, woodcocks, wild turkey, orioles, thrushes, cardinals, finches, mockingbirds, waxwings—all are nibbling, gnawing, stripping, grubbing in the dish that is my backyard. The marsh draws mute swans by the impressive dozens, herons, least terns, piping plovers, gulls, hawks, ibis, ospreys. Letting the field naturalize was the most productive gardening decision I've ever made. I am ceaselessly entertained by the activity of my fleeting ornaments. The birds and the wind are the designers here, transplanting seed from one corner of the meadow to another.

A garden would feel abandoned without birds. So I was surprised to learn that the decorating world has a decidedly mixed opinion about birds. It is hard to find a fabric with a bird pattern in it: Bad luck. Peacock feathers: Bad luck. A friend's mother was so fearful of bad bird karma that she had the curtains in her hotel room—toile with birds—taken

down upon checking in. (This being Claridge's, they obliged.) Well, I'm respectful of superstition, and have my own caprices in that category. And yet... I asked a dinner companion recently how he had happened upon his career in Asian art. I expected him to tell us about exotic childhood travels or a love of ancient Chinese literature. Instead, I was startled and charmed by an altogether different connection. As a child growing up in the English countryside, he explained, he was crazy about birds, and spent hours, as little boys will, observing and listing and collecting feathers and nests and even (naughtily) eggs. "You could line up fourteen apparently identical eggs and I could tell you the fourteen different kinds of birds whose eggs they were." He had trained himself to observe the subtle gradations in hue, the variations in dappling, the shape and heft and size of the egg. Later on, something about the glazing and crackling—and fragility and strength—of Chinese porcelains had the same appeal as those eggs. He was taught to appraise the age and make and value of a bowl without turning it over to look at its mark, but by taking its measure in the palm of his hand. This bird-mad boy is now an expert in Chinese works of art at Christie's.

You'll notice that decorating is a very touchy business. When designers shop, they're always fondling things, stroking and bunching fabrics, judging whether they meet some perhaps mysterious standard for a project. We all do it—those of us who love things, and who respond to their call—and bit by bit we bring our treasures home. I guess there's a reason we call it nesting.



Dominique Browning, EDITOR



PHOTOGRAPH BY BRIGITTE LACOMBE

Be ahead
of your time



"ROMA" Collection
from \$ 2.250



Van Cleef & Arpels

AT SELECTED FINE JEWELLERS

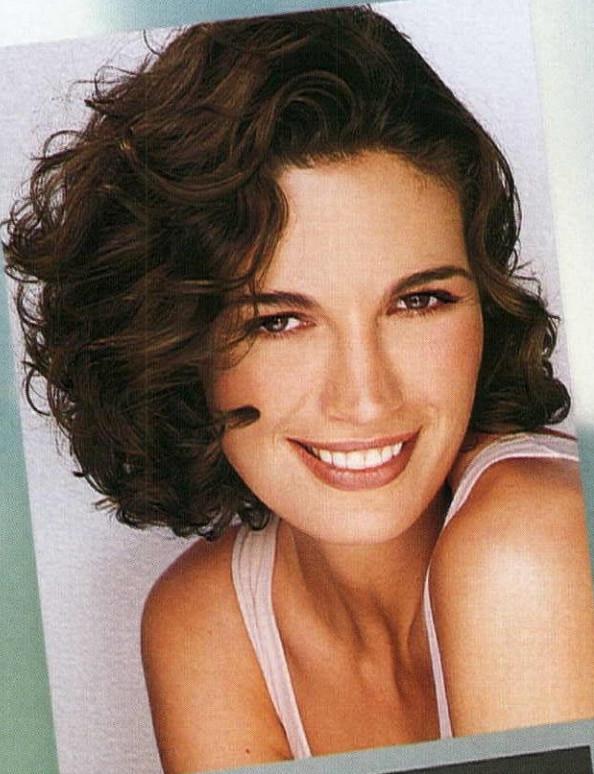
TOLL FREE NUMBER (877) ARPELS-1

REVITALIQUE

by CLAIROL

AGE-DEFYING
COLOR
SYSTEM

With Retinol Color Complex
& Daily Protectant Spray



Optimistic Brown
76 Medium Golden Brown

Infuses exceptional
color vibrancy & shine

Provides superior
gray coverage

PERMANENT

LEVEL
3

Revitalizes
& strengthens
between
colorings

Welcome to the New Age of Haircolor..

REVITALIQUE
by CLAIROL®
AGE-DEFYING COLOR SYSTEM

Introducing the world's most advanced haircolor system...the first one ever with Retinol Color Complex and Daily Protectant Spray that:

- 1. Infuses dull, lifeless hair with exceptional color vibrancy, shine & vitality.** Retinol Color Complex with retinol, collagen, proteins and vitamins gives exquisite, long-lasting color. Brilliant blondes, radiant reds, rich browns
- 2. Provides superior gray coverage.** Gray-neutralizing action covers 100% of even the most resistant grays
- 3. Features Daily Protectant Spray*** for between colorings.
 - Keeps hair looking vibrant longer
 - Leaves colored hair up to 50% stronger when used daily
 - Protects hair with a UV filter and exclusive conditioners

* 4-6 week supply included in every box of Revitalique

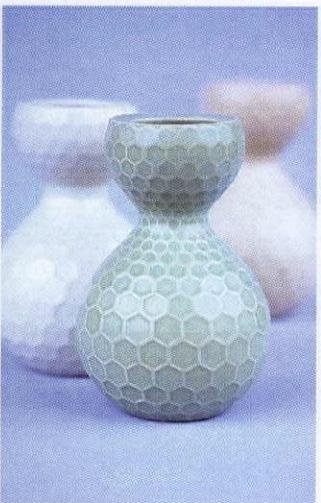
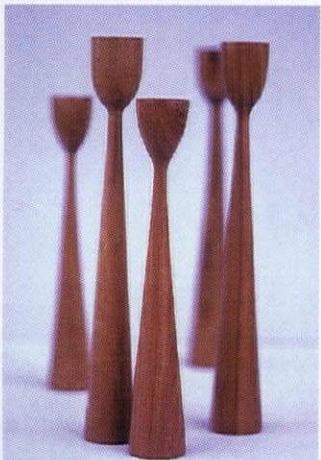
For a personalized color consultation, please call a Revitalique Color Consultant at 1-888-738-4665
(Monday - Friday: 8:30 AM - 8:30 PM EST, Saturday 9:00 AM - 6:00 PM EST)

C L A I R O L®

portico[®]

NEW YORK

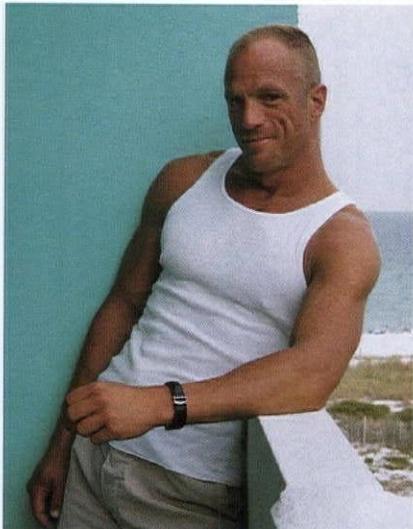
essentials for modern living



HOME BED BATH KIDS
NEW YORK • CONNECTICUT • NEW JERSEY
MASSACHUSETTS

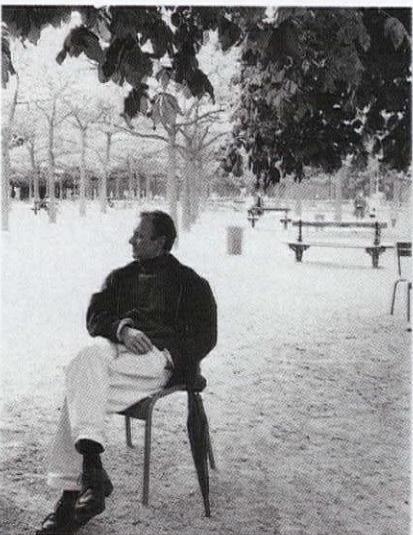
Call toll free 1 888 759 5616
for additional store information
www.porticonewyork.com

contributors



▲ DAVID SEIDNER

At 19, the photographer had his first magazine cover published, and has since received numerous art-director and magazine awards. This month, he captured Prince and Princess Pavlos of Greece in relaxed moments ("Portraits at Home," page 126). In 2000, La Maison Européenne de la Photographie in Paris will mount an exhibition of Seidner's fashion photography.



▲ WILLIAM ABRANOWICZ

Museums around the world, including the Bibliothèque Nationale in Paris and New York's International Center of Photography, show Abranowicz's work. He resides in Bedford, NY, with his wife, Andrea Raisfeld, and their three children. A regular contributor, this month he photographed Kit and Billy Wohl's penthouse in New Orleans ("Up on the Roof," page 162).

▼ HIRO

Born in Shanghai, the photographer studied in Peking and Tokyo before coming to New York in 1954. He was a recipient of the Gold Medal from the Art Directors Club of New York in 1968, and was named Photographer of the Year by the American Society of Magazine Photographers in 1969.

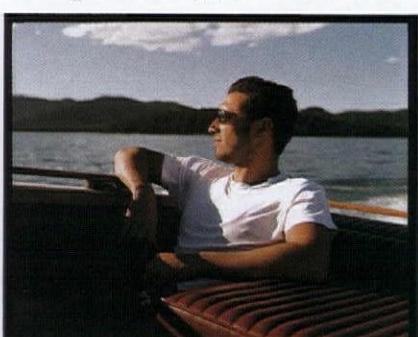


MARION BRENNER

A regular contributor to *House & Garden*, Brenner's speciality is garden and plant photography. She received a grant from the Graham Foundation for Advanced Studies of Fine Arts in 1994 to shoot a group of 18th-century French gardens called Jardins Anglais. For this issue, Brenner, who lives in Berkeley, CA, returned several times to photograph the Kramlich garden ("Simplify and Repeat," page 150). "It was," she says, "a revelation each time."

▼ MICHAEL REYNOLDS

An interiors stylist whose work appears frequently in *House & Garden*, Reynolds describes himself as "a glorified house cleaner." Reynolds, who studied fine art and anthropology at New York University, has deep roots in Manhattan. He lives in the East Village building where he was born, and can look out into the garden at a fig tree that his grandfather planted in 1942. — HOPE MEYERS



Mark Hampton

... To our friend

... To his vision

*... To his enduring legacy of
style and design*





© 1998 STEPHANIE ODEGARD

CRAZY BORDER
IN RED. ALSO
AVAILABLE IN TEAL,
TAN AND TERRA COTTA.
STANDARD SIZES
4'x6' TO 12'x15'.

AFTER ALL, ORIGINALITY IS WHAT INTERIOR DESIGN IS ALL ABOUT.

ORIGINAL HANDKNOTTED RUGS. EXCLUSIVE DESIGNS. THE FINEST HIMALAYAN WOOL.
AND THE PUREST COLORS ON EARTH. ANYTHING LESS IS EXACTLY THAT.

ODEGARD
Rare & Original Carpets

THE NEW YORK DESIGN CENTER 200 LEXINGTON AVENUE, SUITE 1206 PHONE 212 545-0069 FAX 212 545-0298
THE WASHINGTON DESIGN CENTER 300 D STREET SW SPACE 322 PHONE 202 484-5888 FAX 202 484-6077

SAN FRANCISCO: ALEXANDERS 415 626-8430 **BEACHWOOD, OH:** CLASSIC ORIENTAL RUGS 216 360-0104 **HOUSTON:** CREATIVE FLOORING RESOURCES 713 522-1181 **ATLANTA:** DESIGNER CARPETS 404 262-2265 **DANIA, FL:** GERSHON 954 925-7299 **NEW ORLEANS:** JACQUELINE VANCE 504 891-3304 **CHICAGO:** JORIAN RUG CO. 312 670-0120 **LOS ANGELES:** J. ILOLIAN RUGS 213 651-1444 **PORTLAND, OR:** JAMES OPIE 503 226-0116 **SEATTLE:** PANDI CAMERON 206 624-6263 **PITTSBURGH:** PERLORA 412 431-2220 **PHILADELPHIA:** PERSIAN'S LTD. 215 564-3159 **INDIANAPOLIS:** ROYAL GALLERY 317 848-7847 **DENVER:** RUG SOURCE IN DENVER 303 871-8034 **BOSTON:** STEVEN KING 617 426-3302 **MINNEAPOLIS:** WESKUSKE, *TO THE TRADE ONLY* 612 339-6030 **SCOTTSDALE, AZ:** ROBB & STUCKY 602 957-0047

ANDREW MARTIN

The Kelly Hoppen Collection



KRAVET

Available only through Interior Designers and Architects

For more information or for a designer in your area, please call 888-4-KRAVET/www.kravet.com

House & Garden

EDITOR

Dominique Browning

ART DIRECTOR

Diana LaGuardia

DESIGN EDITOR

Suzanne Slesin

EXECUTIVE EDITOR

Elizabeth Pochoda

MANAGING EDITOR

Alice Siempelkamp

PHOTO EDITOR

Dana Nelson

SENIOR FEATURES EDITORS

Katrine Ames
Gregory Cerio

GARDEN EDITOR

Senga Mortimer

DEPUTY ART DIRECTOR

Nancy Brooke Smith

STYLE EDITOR

Newell Turner

FEATURES EDITORS

Ingrid Abramovitch
Dan Shaw

SENIOR EDITOR

Brooke Stoddard

ART/GARDEN PROJECTS

Stephen Orr

FOOD EDITOR

Lora Zarubin

EDITORS AT LARGE

Carolina Irving William Norwich

Judyth van Amringe Wendy Moonan

Deborah Needleman Cynthia Frank David Feld

Paul Fortune WEST COAST Richard Buckley EUROPE

ASSOCIATE ART DIRECTORS

Stephanie Sterling
Holger Windfuhr

PHOTO PRODUCER

Kelly Crane Williams

COPY CHIEF

Julie Gray

RESEARCH EDITOR

Leslie Brenner

ASSOCIATE FEATURES EDITOR

Lygeia Grace

ASSOCIATE PHOTO EDITOR

Deborah Weisbach

EDITORIAL PRODUCTION MANAGER

Tara S. Eng

ART PRODUCTION MANAGER

Sue Swenson

EDITORIAL ASSOCIATES

Stephanie A. Bohane ART

Evelyn M. Cordón PHOTO

Hope Meyers FEATURES

Sabine Rothman GARDENS

Joyce Bautista DESIGN

Goli Maleki STYLE

EDITORIAL ASSISTANTS

Liezcel Munoz SOURCES

Kathryn Townsend FEATURES

EXECUTIVE ASSISTANT TO THE EDITOR

Clare Ascani

CONTRIBUTING EDITORS

Michel Arnaud, Marty Asher, Anne Bass, Alexandra Mayes Birnbaum, Akiko Busch
Marella Caracciolo, Tom Christopher, Alison Cook, Barbaralee Diamonstein-Spielvogel
Sarah Giles, Louise Grunwald, Joy Henderiks, Carolina Herrera
Ashley Hicks, Leslie Horn, Diana Ketcham, Kenneth Jay Lane, Jay McInerney
Cathleen Medwick, Isaac Mizrahi, Margot Nightingale, Molly Peacock
Idanna Pucci, Michael Reynolds, Ilene Rothschild, Nanna Lydiker Stern, Jane Stubbs
Véronique Vienne, Terence Ward, Caroline Young

EDITORIAL DIRECTOR

James Truman

Those submitting manuscripts, photographs, artwork or other materials to *House & Garden* for consideration should not send originals unless specifically requested to do so by *House & Garden* in writing. Unsolicited manuscripts, photographs, and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *House & Garden* is not responsible for unsolicited submissions.

Orrefors is available

at Bloomingdale's

and Neiman Marcus.



Visit Galleri Orrefors

58 East 57th Street at

Park Avenue, NYC

or South Coast Plaza,

First Level, Costa Mesa, CA.

800.351.9842

Orrefors



A National Treasure of Sweden



A collection of Celeste Candlesticks by Anne Nilsson. Handcrafted at the Orrefors Glassworks in Sweden.



GANGCHEN CARPETS™

Authentic Carpets from Tibet



Tibetan Trellis - KT-18D

Available at these fine stores and showrooms.

FRENCH COUNTRY LIVING
Great Falls, VA
703.759.2245

RUG & KILIM
Short Hills & Morristown, NJ
973.425.2800

DAVID ALAN RUGS AT WHIT HANKS
Austin & Houston, TX
800.284.3255

FAIN'S FINE CARPET & RUGS
Providence, RI
401.331.5260

ABC CARPET & HOME
New York, NY & Delray Bch, FL
212.674.1144

FOSDICK INTERIORS
Liberty, IN
765.458.5032

LANDRY & ARCAI ORIENTAL RUGS
Salem, MA
800.649.5909

THE RUG SOURCE
Seattle, WA
206.762.5610

KALAMIAN'S RUG SHOP
New London, CT
860.442.0615

HEMPHILL'S RUGS & CARPETS
Costa Mesa, CA
714.722.7224

STEPHEN MILLER GALLERY
Menlo Park, CA
650.327.5040

FLOORDESIGNS
(to the trade only)
San Francisco, CA
415.626.1005

NW RUGS
Wilsonville, Tigard
& Jantzen Beach, OR
503.682.7847

CHARLOTTE DESIGNER SHOWROOM
(to the trade only)
Charlotte, NC
704.377.9277



INNERASIA TRADING COMPANY

Gangchen Carpet Gallery • 236 Fifth Avenue • New York, NY 10001 • Tel 212.532.2600 • Fax 212.532.5230
www.ny.innerasia.com • e-mail: gangchen@interport.net



nautica
home

Lexington Furniture Industries • P.O. Box 1008, Lexington, NC 27293 • www.lexington.com
To purchase a Nautica Home catalog (#567, \$15) or receive a free general Lexington brochure,
call 1-800-LEX-INFO (539-4636)
A home furnishings trade showroom.

ANICHINI

*is available at
these select venues:*

ANICHINI LA COLLEZIONE
WEST HOLLYWOOD, CA
(888.230.5388)

ABC CARPET & HOME
NEW YORK, NY
(212.473.3000)

ARRELLE FINE LINENS
CHICAGO, IL
(800.288.3696)

BRASS BED OF BIRMINGHAM
HOMEWOOD, AL
(205.879.5474)

CARL GREVE
PORTLAND, OR
(800.284.2044)

CHRISTIAN MICHI
CHARLESTON, SC
(803.723.0575)

DESIGNERS MART
NAPLES, FL
(800.582.8400)

FEATHERS
PITTSBURGH, PA
(800.382.9967)

INTIMATE HOME
ATLANTA, GA
(404.261.9555)

THE LINEN GALLERY
DALLAS, TX
(214.522.6700)

LYNNENS
GREENWICH, CT
(203.629.3659)

ROOM WITH A VIEW
SANTA MONICA, CA
(310.453.7009)

SUE FISHER KING CO.
SAN FRANCISCO, CA
(888.4SFKING)

TRADE INQUIRIES:
800.553.5309

House & Garden

PUBLISHER

Elizabeth Henriques Hughes

ASSOCIATE PUBLISHER
William J. Wackermann

ADVERTISING MANAGER
William Li

SALES DEVELOPMENT DIRECTOR
Barbara Cameron Gregg

HOME FURNISHINGS
MANAGER
Carole G. Cusani

LUXURY GOODS
MANAGER
Ellen G. Loomis

ACCOUNT MANAGERS
Jennifer E. Abt
Sheila Sullivan-Alyskewycz

ADVERTISING SERVICES MANAGER
Sherri Ginsberg

CREATIVE SERVICES DIRECTOR
Gabrielle Garofalo

MARKETING DIRECTOR
Carol S. Swirsky

PROMOTION AND MERCHANDISING DIRECTOR
Pamela A. Madden

MERCHANDISING MANAGER
Kendra Marie Richardson

MARKETING MANAGER
Katharine Carter

MERCHANDISING COORDINATOR
Sarah K. Ellis

PROMOTION COORDINATOR
Amy O. Kerrigan

BRANCH OFFICES

MIDWEST MANAGER
Karen Alfirevic

875 N. Michigan Ave., Suite 3550
Chicago, IL 60611

Tel: 312-649-3508 Fax: 312-649-0836

DETROIT MANAGER
Heidi Nowak

3250 W. Big Beaver Rd., Suite 233
Troy, MI 48084

Tel: 248-643-0344 Fax: 248-643-7493

SOUTHEAST MANAGER
Lynne Lindsay

Lindsay, Mann & Co., 1000 Holcomb Woods
Pkwy, Suite 108, Roswell, GA 30076

Tel: 770-645-6855 Fax: 770-645-6828

SOUTHWEST MANAGER
Jeanne Milligan

Jeanne Milligan & Co., 6930 Prestonthire
Ln., Suite 100, Dallas, TX 75225

Tel: 214-368-2001 Fax: 214-368-3434

WEST COAST MANAGER
Karen Figilis

6300 Wilshire Blvd., 12th Fl.
Los Angeles, CA 90048

Tel: 213-965-3454 Fax: 213-965-2866

SAN FRANCISCO MANAGER
Kristen Texeira

50 Francisco St., Suite 115
San Francisco, CA 94133

Tel: 415-955-8244 Fax: 415-986-7396

HAWAII MANAGER
Laurie Doerschlen

1633 Halekia Place
Honolulu, Hawaii 96821

Tel: 808-737-4621 Fax: 808-735-7118

CANADA
Allan J. Bedard

Impact Media Group Inc.
4 Huntsmill Dr. Caledon East
Ontario, Canada L0N1E0

Tel: 905-584-1026 Fax: 905-584-2869

ITALY
Mirella Donini

MIA s.r.l. Cessionaria Editoriale
Via Hoepli 3
Milan, Italy 20121

Tel: 39.2.805.1422 Fax: 39.2.876.344

EUROPE
Sylvie Durlach

S&R Media
32 Rue de Meudon
92100 Boulogne, France

ASSISTANT TO THE PUBLISHER
Paula L. Juliano

CHAIRMAN S. I. Newhouse, Jr.

DEPUTY CHAIRMAN-EDITORIAL Alexander Liberman

PRESIDENT AND CEO Steven T. Florio

NEW YORK ADVERTISING OFFICE

TEL. 212-880-4580 FAX: 212-880-4672

Condé Nast House & Garden is published by the Condé Nast Publications Inc.,
Condé Nast Building, 350 Madison Avenue, New York, NY 10017

Executive Vice Presidents CHARLES H. TOWNSEND, CATHERINE VISCARDI JOHNSTON

Executive Vice President-Chief Financial Officer ERIC C. ANDERSON

Senior Vice President-Consumer Marketing PETER A. ARMOUR

Senior Vice President-Manufacturing and Distribution KEVIN G. HICKEY

Senior Vice President-Market Research STEPHEN BLACKER

Senior Vice President-Human Resources JILL HENDERSON BRIGHT

Vice President-Systems and Technology OWEN B. WEEKLEY; Vice President-Editorial Business Manager LINDA RICE; Vice President-Advertising Business Manager PRIMALIA CHANG;

Vice President-Marketing and Database STEPHEN M. JACOBY; Vice President-Corporate Creative Director GARY VAN DIS; Vice President-Corporate Sales SUSAN BLANK;

Vice President-Corporate Sales and Marketing, Detroit PEGGY DAITCH;

Vice President-Creative Marketing CARA DEOUL PERL; Treasurer DAVID B. CHEMIDLIN

Director of Advertising Production PHILIP V. LENTINI

President-Asia Pacific DIDIER GUÉRIN

SUBSCRIPTION INQUIRIES: Please write to House & Garden, PO Box 56145, Boulder, CO 80322
or call 800-234-1520. Address all editorial, business, and production correspondence to
House & Garden, 342 Madison Avenue, New York, NY 10173.



VICENTE WOLF
SIKKIM, HIMALAYAS

ANICHINI

linens and textiles

THOMAS KINKADE

Painter of Light™



Available in three sizes

The Wind of the Spirit

AVAILABLE AT THESE THOMAS KINKADE GALLERIES

EAST

Camelot Galleries
ington, CT/Boston, MA
37-8988/800 956-5618

ee Commons Gallery
ape Cod, MA
888 656-0009

SOUTH

Gallery/Old Capitol Gallery
rleans/Baton Rouge, LA
22-3333/504 343-7333

Weir's Gallery
Street and The Galleria
Dallas, TX
(888) 88WEIRS

MIDWEST

wn Square Gallery
Wheaton, IL
630 221-8100

in Cities Galleries
Minneapolis, MN
504-1010 (toll free)
612-KINKADE

Thomas Kinkade Signature Galleries
Indianapolis & Zionsville, IN
888 328-4012

WEST

Aspen-Beaver Creek Galleries
Aspen/Beaver Creek, CO
888 588-1919

Autumn's Gate Gallery
Tracy, CA
209 839-8423

Big Valley Gallery
Modesto, CA
209 549-1700

Glendale Galleria
Glendale, CA
818 547-0058

Impressions Gallery
Lodi, CA
209 367-0637

Lamp Post Gallery
Newberg/Clackamas, OR
800 486-4414/877-353-9623

LanternLight Gallery
Jackson Hole, WY
(307) 734-9010

LE Gallerie Luministe
Las Vegas/Primm, NV
702 898-4080/702 874-1777

Nese Galleries
Newport Beach/Costa Mesa
/Santa Ana, CA
714 444-2700

Northridge Gallery
Northridge, CA
818 775-0758

Old Town Gallery
Portland, OR
(888) 233-8466

Scottsdale Gallery
Fashion Square Mall, 2nd level
Scottsdale, AZ
602 481-7577

Tacoma Gallery/Tacoma Mall Galler
Tacoma, WA
888-881-8466

Trolley Square/Park City Summit Galler
Salt Lake City/Park City, UT
801 799-0500/435 658-1110

University Towne Centre Gallery
San Diego, CA
619 638-9900

Village Galleries
Laguna Beach, Brea, Irvine, CA
800-KINKADE
(800-546-5233)



Exclusively representing the works of artist Thomas Kinkade

R E A L I Z E Y O U R D R E A M S



Venice Collection No. 47
Century Upholstery Catalog No. 20

Let us inspire you with our
Dream Book full of ideas
on how to furnish your home.

Bring your dreams to life
with Century Furniture.

CENTURY®
FURNITURE

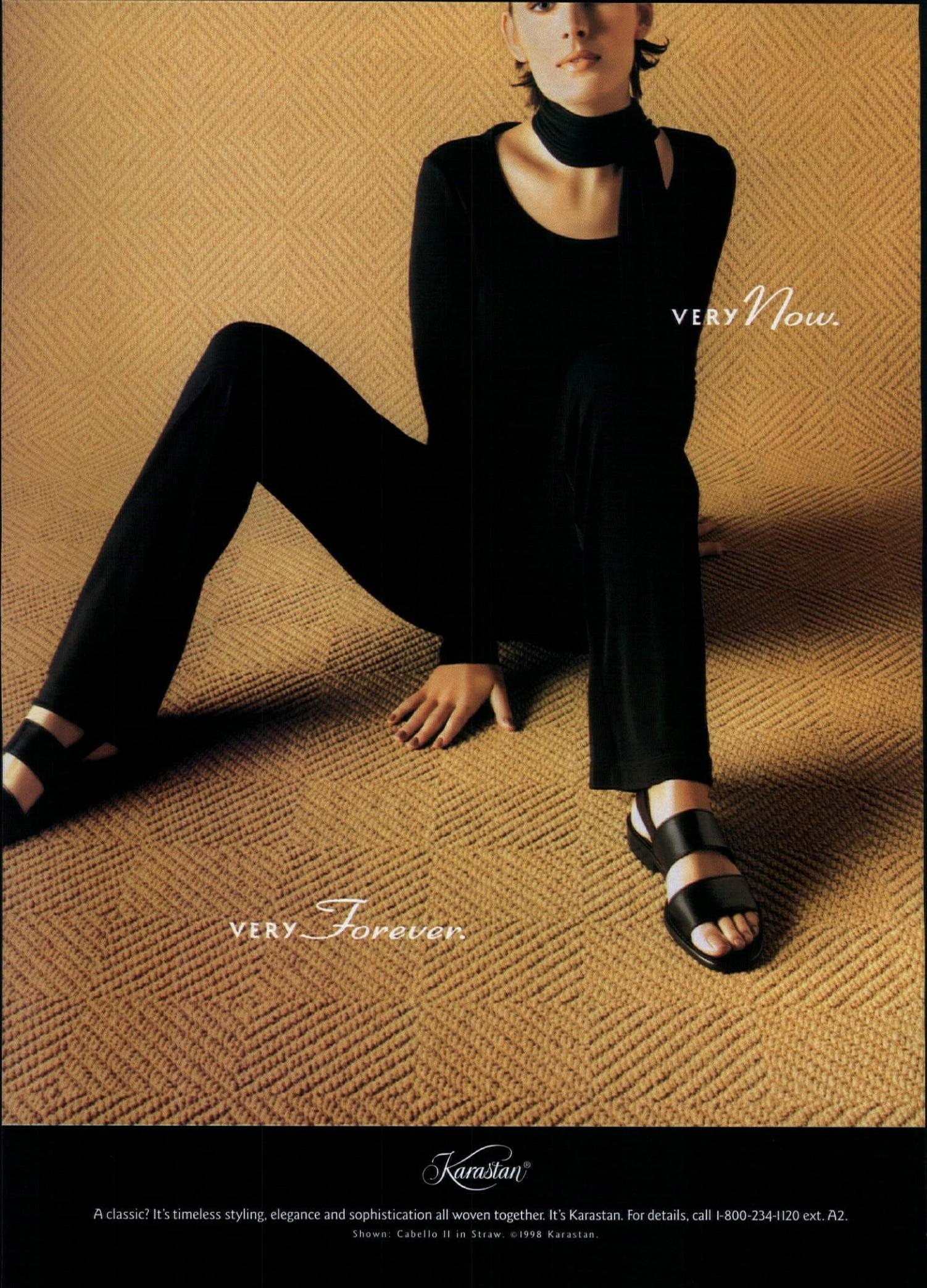
1-800-852-5552
www.centuryfurniture.com

To The Trade



Call our
toll-free number for
a copy of your 36-page
Century Dream Book.

\$5.00



VERY Now.

VERY Forever.

Karastan®

A classic? It's timeless styling, elegance and sophistication all woven together. It's Karastan. For details, call 1-800-234-1120 ext. A2.

Shown: Cabello II in Straw. ©1998 Karastan.

Domestic Bliss



back to school

There's no **syllabus for style**, but there are plenty of ways to improve your faculty for decorating—from Ph.D. programs and painting classes to lending libraries and **flower-arranging kits**. Also this month, **lessons** from New York's hottest design stores and **The 20-Minute Gardener**'s crash course in soil maintenance.

EDITED BY DAN SHAW



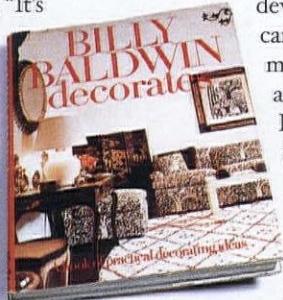
THE INSPIRING INTERIOR OF FRANK LLOYD WRIGHT'S FALLINGWATER

decorating 101

Interior design is ideal for autodidacts. "It's something that can't be taught," says New York interior designer James Rixner, who has, ironically, been an instructor at Parsons School of Design. "It's innate, like musical ability, and can be developed."

There are many avenues for cultivating a design sensibility on one's own. "The most significant thing you can do is travel," says Alex Jordan, a partner at Chicago's Bruce Gregg Interiors, who studied at Brooklyn's Pratt Institute. "You should expose yourself to as many different architectural and design styles as possible. You should learn to sketch, too, so you can express your ideas."

"The best thing you can do is spend a lot of time in Europe," says designer T. Keller Donovan, who nonetheless cites Virginia's

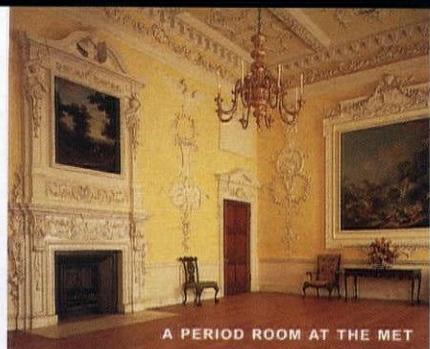


style villa and gardens in Miami, and to Fallingwater, Frank Lloyd Wright's 1936 house built on a waterfall in Mill Run, Pennsylvania, were pivotal for Rixner's development. "Anyone who cares about design should visit museums and historic houses as often as they can," he says. Designer Matthew Patrick Smyth says that the period rooms at the Brooklyn and Metropolitan museums "are a good source of inspiration for window treatments and painting techniques." Smyth, who studied at F.I.T., cites Jefferson's Monticello, Billy Baldwin's books, and the TV series *Brideshead Revisited* as vital decorating pit stops. "My history of interior design professor would have dinner parties to watch *Brideshead* and point out all the architectural details."

Colonial Williamsburg as a temple of timeless design. "It teaches you about the basics. Because the design is so clean, you can focus on how paint, wood, and fabric is used to create a pleasing space."

Foreign travel is so vital to designer Sally Sirkin Lewis, of J. Robert Scott, that last year she established a traveling fellowship for students at UCLA Extension's Interior and Environmental Design Program.

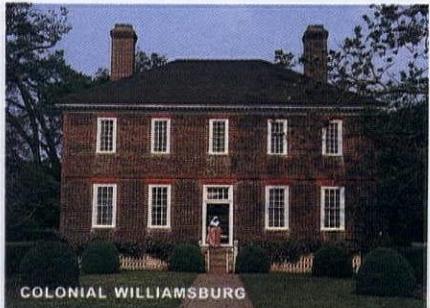
Visits to Viscaya, the 1916 Italian Renaissance-style villa and gardens in Miami, and to Fallingwater, Frank Lloyd Wright's 1936 house built on a waterfall in Mill Run, Pennsylvania, were pivotal for Rixner's development. "Anyone who cares about design should visit museums and historic houses as often as they can," he says. Designer Matthew Patrick Smyth says that the period rooms at the Brooklyn and Metropolitan museums "are a good source of inspiration for window treatments and painting



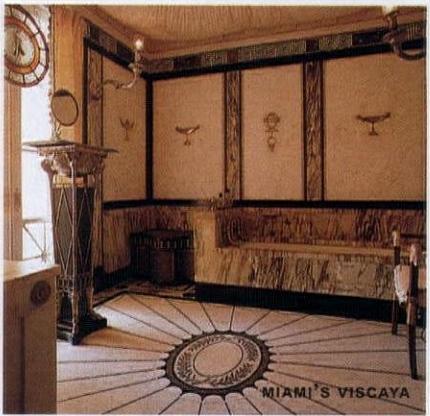
A PERIOD ROOM AT THE MET



BRIDESHEAD REVISITED



COLONIAL WILLIAMSBURG



MIAMI'S VISCAYA



finishing first

With their diamond tennis bracelets glimmering under their smocks, many of the students at the Isabel O'Neil Studio Workshop on New York's Upper East Side appear to be dilettantes. But they are actually apprentices in the art of the painted finish who are enrolled in courses that require dedication and discipline. (Each course costs \$650 for ten, three-hour classes.) Once they've mastered the basics—surface preparation, shellacking, waxing, wet-sanding, and polishing—students can learn how to gild, distress, and transform wood into marquetry and faux tortoise and marble. "Isabel was a champion of old-world techniques," executive director Lucylee Chiles says of O'Neil, who founded the workshop in 1955 (and died in 1981). "We don't allow shortcuts." That's why students might apply ten coats of paint to a chair or twenty coats of varnish to a tray. "What we teach here is craftsmanship," says Chiles, explaining that the workshop functions like a medieval guild. "This is not an art school."

mon parfum



Paloma Picasso
Robinsons-May

Domestic Bliss

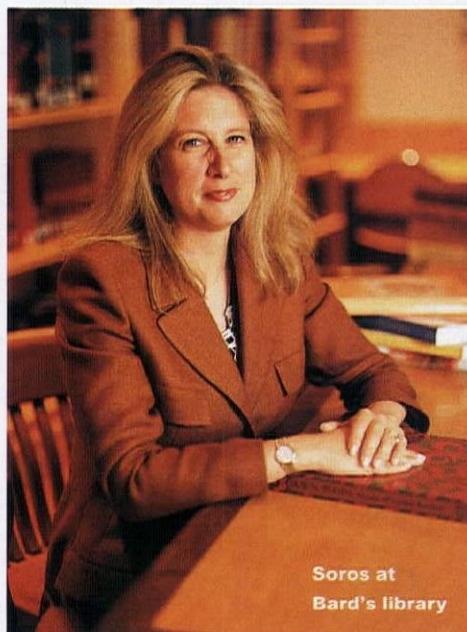
BACK TO SCHOOL



BEST IN CLASS

Interior designers are particular about everything—including their indispensable book bags. L.A.'s David Speaks likes his brown Prada briefcase "because the lines are strong and bold." Alison Martin, of Great Falls, Virginia, goes for Gucci: "It's not too heavy. It's really stable and chic." New York's Mario Buatta, who has many preppy clients, is loyal to L.L. Bean's canvas totes. "I use the blue-handled ones for male clients, red for female clients, and green for the country."

—LIEZEL MUNEZ



Soros at
Bard's library

Is good taste a prerequisite to be a serious student of the decorative arts? "Absolutely not," says Susan Weber Soros, founder and director of the five-year-old Bard Graduate Center for Studies in the Decorative Arts, a Manhattan outpost of the upstate New York college. "It doesn't have to be a luxury good to be collectible or worthy of study. You can be a scholar of kitsch and matchboxes!"

Courses at Bard, however, tend to be more high-minded ("The Grammar of Ornament," "The Rediscovery of Antiquity and Its Influence on the West in the Postmedieval Period," "A History of the Idea of Taste: From Aesthetic Judgment to Consumer Preference"). Part of Soros's mission is to elevate the study of decorative arts so that it has the same scholarly status as music, literature, painting, sculpture, and architecture. "All the words for our field are pejorative," she notes. "The minor arts, the applied arts, the decorative arts."

That Bard will begin this fall to offer a Ph.D. in the decorative arts, design, and culture is a major victory for Soros, who sees her field gaining respect in and out of the academy. "There's more interest in the home, and more people are collecting," she says. "There's a greater understanding now that design affects your status and emotional life."

floral survival kit

It's no wonder arrangements from florists look better than those made at home: professionals have all the right tools. But the Horticultural Society of New York's Flower Arranging 101 Kit can make an expert out of the greenest beginner (to order, call 212-757-0915). For \$60, you get a wicker hamper filled with floral foam, a frog for positioning stems, floral tape and shears, florist's wire for bundling small stems and securing large ones, a stem stripper for removing leaves and thorns, and a bucket of cut-flower food. You, of course, supply the flowers and imagination.

—LYGEIA GRACE



STUDENT PRINTS

Attention, students: Would you like to see your designs produced by a distinguished fabric and furniture house? The Kravet Award for Student Design (888-533-3444; www.kravet.com) will give you this opportunity, along with a \$1,000 prize and a trip to New York City. The deadline for entries is November 1.

FABRICS: AMANTEA, ALBIZZIA, ALATRI, BOMARZO

A TRIBUTE TO: EVARISTO BASCHENIS (1617-1677) PH. L. GATTINARA



E T R

Arredamento

3 via Spartaco, Milan - Italy - Tel. + 39-02.55020267/323 Fax + 39-02.55020324

Distributed by:

Fonthill Ltd. 979 THIRD AVENUE • NEW YORK, NY 10022 • 212-755-6700 • FAX: 212-371-2358

Available through interior designers and architects

Domestic Bliss

BACK TO SCHOOL

check it out

"The way you take the fear out of furniture buying is to educate people," says Judy George, founder and CEO of Domain, a 13-year-old home furnishings chain of 23 stores on the East Coast. So this fall, George is putting lending libraries in her stores to help enlighten her customers (and keep them coming back to make the right type of returns). "We'll have books, tapes, and CD-ROMs on many styles and periods," says George, whose *Domain Book of Intuitive Home Design: How to Decorate Using Your Personality Type* (\$30) is being published in November by Clarkson Potter. "We'll sell books, too, including my own!"

SHIP IT

required reading

This semester's most promising new (or newish) catalogues

Banana Republic
(888-906-2800)
A far cry from the company's original pamphlet, this hundred-page catalogue will

feature the Home Collection as well as apparel.
Legacy
(800-328-2711) No sophomore slump

Banana Republic



expected for this Minneapolis publication, whose second fall issue is again devoted to lodge life. (The spring/summer '98 edition celebrated Swedish style.)
Room
(800-420-ROOM)
A magalogue that encapsulates

high-end SoHo shopping with suave photography.
elements
exclusively spiegel
(800-778-5555)
A surprisingly upscale book from the mail-order behemoth, featuring chic mohair pillows and bamboo and metal tables.

French Country Living
(800-485-1302) The romance of Provence and Brittany packaged by a couple who



have run a home-furnishings store in Virginia since 1986.
Troy
(212-941-4777)
Troy Halterman, SoHo's latest lifestyle lama, contemplates expansion with a 12-item holiday gift catalogue out the first of September.

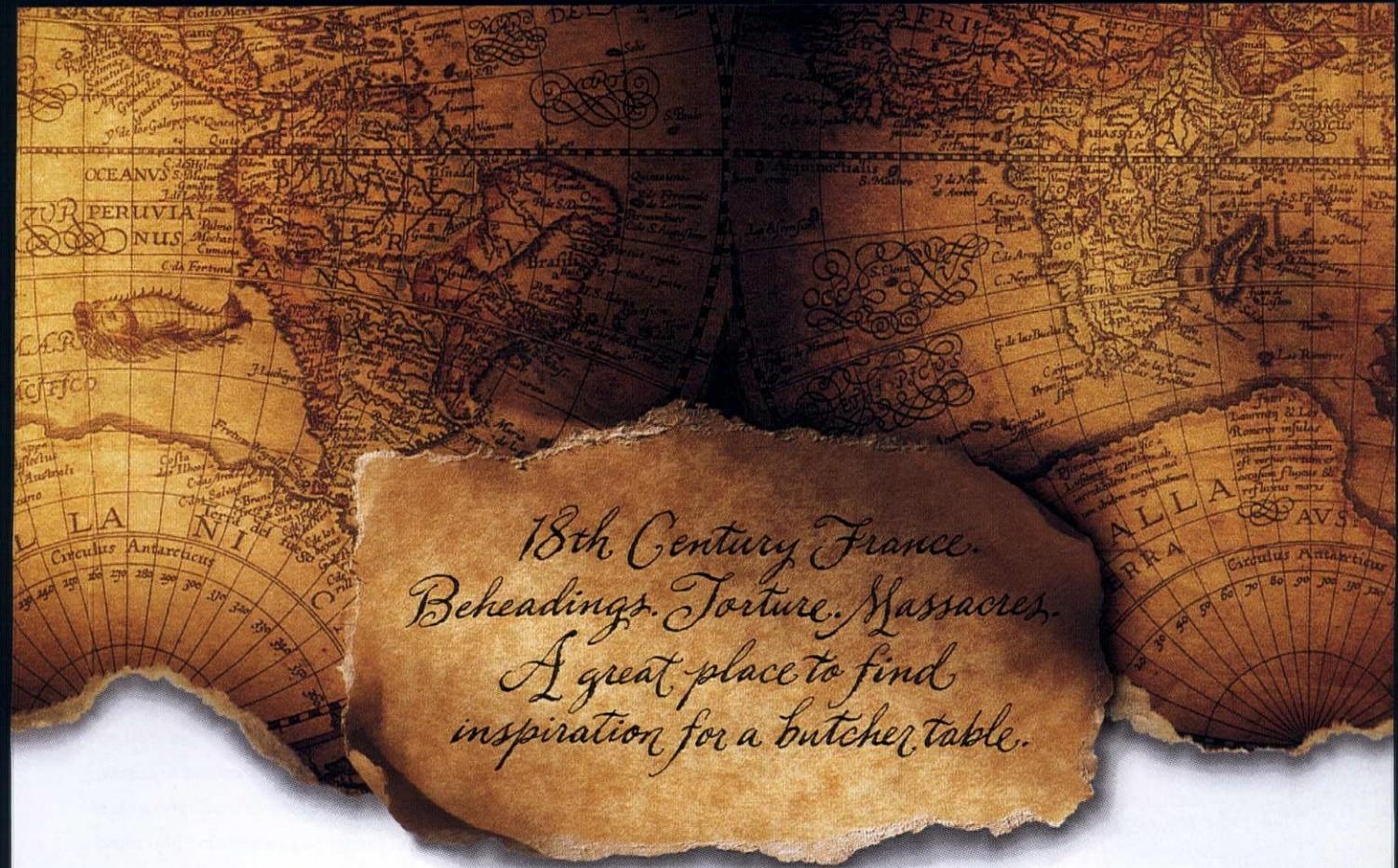


ON THE ROAD

study abroad

Access to clay tennis courts and poolside shiatsu service is de rigueur at deluxe hotels. Now, along with improving your backhand and having your back ministered to, you can study botanical painting on your five-star vacation. For the second year in a row, Dr. Shirley Sherwood hosts a series of master classes in botanical watercolor painting at Orient-Express Hotels around the world (212-302-5055). The 1998 season wraps up this fall at Hotel Cipriani in Venice with a five-day program (Oct. 18 to 23) that includes a visit to Padua, the site of Europe's oldest botanical garden, and at the Mount Nelson Hotel in South Africa, where one can enjoy five days (Sept. 20 to 25) of Cape Town's exuberant springtime and preview an exhibition of Dr. Sherwood's collection. In 1999, professionals and beginners may choose to study a dramatic range of flora at Reid's Palace hotel in Madeira, Portugal, and the Observatory Hotel in Sydney, Australia. Instead of fuzzy snapshots, you'll come home from your next vacation with painted memories, suitable for framing.

—HOPE MEYERS



18th Century France.
Beheadings. Torture. Massacres.
A great place to find
inspiration for a butcher table.



Marie Antoinette would've lost her head over this piece.

*A stunning chef's butcher table of solid oak, its design can
be traced back to the days of the French Revolution.*

*A frightening time indeed, when the blade was being
dropped on a whole lot more than just a head of cabbage.*

La Barge®
BRING HOME A PIECE OF THE WORLD™

AVAILABLE AT MOST BEACON HILL DESIGNER SHOWROOMS AND OTHER FINE FURNITURE STORES.
FOR LITERATURE ON OUR SELECT LINE OF HAND-CRAFTED FURNISHINGS FROM AROUND THE WORLD, CALL 1-800-692-2112.



LETTER FROM CHICAGO

BARRELS OF BLOOMS

Everyone knows Chicago has world-class architecture, museums, and restaurants, but the city's sad secret has long been its lack of sources for fresh-cut flowers. Crate & Barrel has now filled that gap. Its new glass-and-stone store on the city's burgeoning North Side includes the chain's first flower bar. (Currently, only stores in Washington, D.C., and Costa Mesa, CA, are due to get flower stalls, too.) In Chicago, anthuriums, hydrangea, orchids, and peonies (average: \$2.50 to \$5 a stem) are displayed in zinc buckets and antique maple containers from Vermont. "The flower shop was created to complete the picture," says Raymond Arenson, vice president of corporate design, who notes Crate & Barrel finally has everything you need to set the table for a dinner party.

—L.M.

mass appeal

for more than 20 years, the pottery of artist Barbara Eigen has referred to nature's shapes and colors. "It's something people never get tired of," says Eigen, who works out of a studio in Jersey City, New Jersey, and sells her colorful pots and pitchers to some of America's most innovative specialty stores.

For fall, Pottery Barn is betting big that Eigen's organic forms and handmade touches will have broad appeal. "The challenge was to take the studio feeling of a handmade piece and translate it to a mass-manufactured product at an affordable price," she says. Her use of transparent glazes creates color gradations in the olive, cream, and stone dishes and serving pieces (\$9 to \$35), so that they appear to have come straight out of her kiln.

Eigen's wares are the most recent addition to Pottery Barn's growing roster of products that bear the name of their creators; the company has also sold John Saladino lamps and Jonathan Adler vases. "You're giving consumers something more than just a product," says Celia Tejada, vice president of design and product development for Pottery Barn. "You're giving them something with soul." —JOYCE BAUTISTA

the write stuff



Steve Leveen understands office romances. "Our customers lust in their hearts for wooden file cabinets," says the cofounder of the Levenger catalogue (800-544-0880). "I know, because I have lusted for them, too." For the past 11 years, Leveen and his wife, Lori Granger, have been selling stylish school supplies for grown-ups: elegant bookcases, notebooks, and pens that have made the hearts of their customers beat a little faster. "It surprised us how many people are serious about reading, writing, and ideas," admits Leveen, who started the company by offering little more than reading lamps. "Except for publishers, nobody before us targeted readers and writers as a group."

—L.G.

FINDERS KEEPER

stock tip

Wall Street isn't the only place where stock performance counts. In the kitchen, a rich, clear stock is a cook's greatest asset, and a professional skimmer (about \$28) is a wise investment for a weekend chef. "The dense mesh makes it more efficient than a slotted spoon," says H&G's food editor, Lora Zarubin. Your soups and stews will certainly profit. —L.G.

FENDI

ASPEN BEVERLY HILLS BUENOS AIRES COSTA MESA HONOLULU HOUSTON LAS VEGAS MEXICO CITY MONTERREY
NASSAU NEW YORK SHORT HILLS STAMFORD VANCOUVER WAIKIKI WASHINGTON DC AND OTHER FINE SELECTED STORES

after-hours style

These young design aficionados work at four of New York's most visionary retailers. Surrounded by everything new and hip in home furnishings, they are at the front line of trends in decorating and design. Do they practice what they preach? Of course they do. Here, they offer us a peek at their personal spaces. Though small in size—well under 600 square feet—each apartment is big on style.

—SHAX RIEGLER

Alex McClave of C.I.T.E.

RÉSUMÉ Two years ago, after working in fine-art galleries, the 28-year-old California native decided to pursue his interest in decorative arts and landed at C.I.T.E., the SoHo store known as a purveyor of steel-edged industrial design. **WHAT HE CALLS HOME** A fifth-floor walk-up in Greenwich Village.

LIVES WITH A knockoff of a Knoll sofa, covered in lime-green velvet, which was purchased at the Housing Works Thrift Shop for \$350; an Astroturf square in an antique frame. "Coming from California, I needed to make some allusion to nature." **RECENT BUY** "A pair of French stools—sort of in the spirit of Jean Prouvé. They can float around the apartment wherever I need them. And I've started a collection of vintage letter As."

BEST INVESTMENT "The cabinet for stereo components, TV, VCR, my record collection. Nothing I found was quite right, so I designed something and had it built. At first, the cost [\$800] struck me as high, but I got a piece that works perfectly." **DESIGN PHILOSOPHY** "In New York, just plain functional isn't enough—everything's got to be multifunctional."



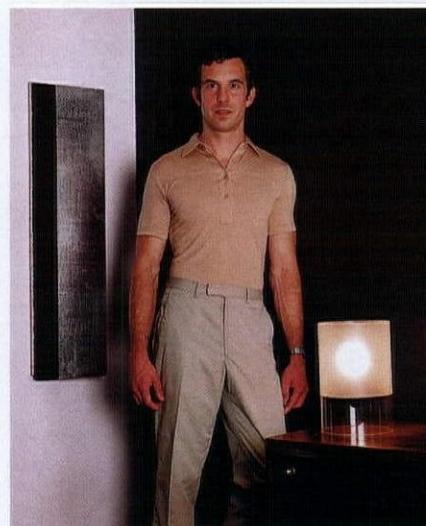
Beverley Flores of Totem

RÉSUMÉ The 23-year-old graduate of the Pratt Institute School of Art & Design is a custom-order liaison at Totem Design Group, the Tribeca store that champions the work of young designers. **WHAT SHE CALLS HOME** A railroad flat in Brooklyn's Clinton Hill. "Basically it's a hallway and my room is right in the middle of everything." **LIVES WITH**

An Asplund rug that was a graduation present from her parents and bosses at Totem. "My mother found the Hardoy lounge chair in the woods behind our house in Vermont. And the fake fur pillows are from a flea market." **IDEA TO STEAL** Covering the walls with plastic foam plates. "I was using them as molds to make little plaster disks to mount on the wall. But it was getting messy and wasn't working. So I just flipped a plate over—and it looked good! Now, there's this subtle pattern, which makes the place seem bigger." **DESIGN PHILOSOPHY** "Good design can make your life better."

Chris Kraig of Troy

RÉSUMÉ The 33-year-old former Chicago gallery owner is the creative director of Troy, the SoHo store specializing in new and vintage modernist designs. **WHAT HE CALLS HOME** A 19th-century tenement in the East Village. "This is the smallest apartment I've ever lived in. I don't have as many things as I used to, but what I do have I really love. They have to be functional." **LIVES**



WITH A Luminaire lamp that sits on a George Nelson credenza. "I found it several years ago in a warehouse in Chicago, upside down and backward. I also have a couple of classic Thonet bentwood chairs, a Bertoia chair, two small Saarinen tables, and a crazy, old armchair. I can't really fit much else." **WHERE HE SHOPS** "I buy for the store, but not really from it." **INSPIRATION** "Schindler's houses in L.A.—both his use of earth tones and built-in furniture. They look forward. There's a sort of optimism about them."

Janet Schuman of Shi

RÉSUMÉ A 33-year-old former dancer who is the manager of Shi (Chinese for "to be"), a minimalist home store on Elizabeth Street in newly chic Little Italy. **WHAT SHE CALLS HOME** A studio in the West Village. "It's a room. I'm not sure of the dimensions—but it's tiny." **LIVES WITH** "A simple plywood bookshelf that Laurie McLendon [the owner of Shi] designed." **RECENT BUYS** "A service for two of Tsé & Tsé dinnerware; a clip-on light; Jonathan Adler pillows; and lots of candles." **PRIZED POSSESSION** A 1920s Chinese watercolor of a flowering branch. "It's the first thing I ever got from Shi. I absolutely fell in love with it, and I used to love coming into the store every day and seeing it." **IN THE MARKET FOR** "A chair. I can't tell you what kind, but my apartment will fit one chair and I am looking for the perfect one. It will probably find me before I find it." **DESIGN PHILOSOPHY** "There's a right spot for everything—I'm very specific about that."



"A FRAGRANCE
SENSATION"

"A SPARKLING
LOVE STORY"

"WONDERFULLY
ROMANTIC"

STARRING
AMBER VALLETTA

Elizabeth Arden Splendor

SOMETIMES THERE'S A MOMENT WHEN EVERYTHING
COMES TOGETHER... A MOMENT OF SPLENDOR.

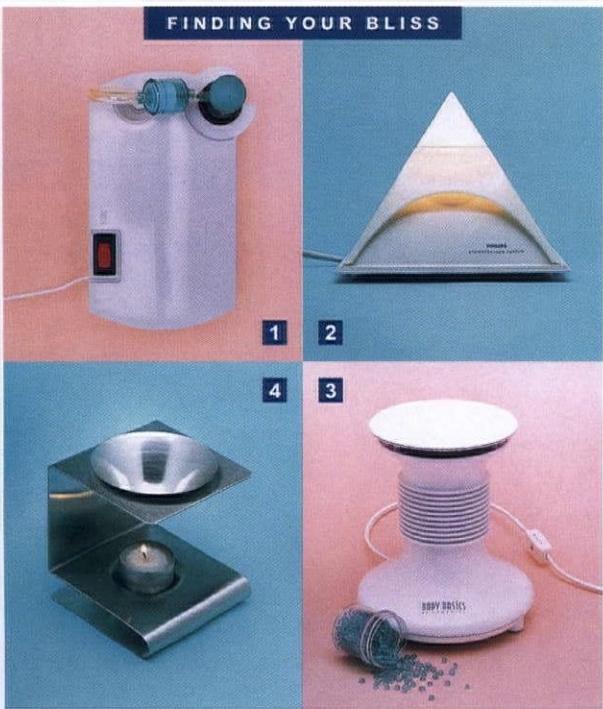


Open Here

APPEARING AT RICH'S, LAZARUS, GOLDSMITH'S, STERN'S



The enchanting new fragrance that captures the spirit of romance

FINDING YOUR BLISS

the machine age

The clock radio has a new companion: aromatherapy diffusers are suddenly showing up on bedside tables all over America. The electronic machines produce a scented mist that disperses essential oils into the air to affect your mood, their makers promise. Lavender oil, for instance, is said to create serenity and induce sleep, while peppermint supposedly revitalizes and refreshes. (Above, electric diffusers by 1. Leyden House, 2. Philips, 3. Homedics.) "People are returning to natural remedies," says Gerald McCarthy, president of Leyden House Ltd., a manufacturer of aromatherapy diffusers, whose sales have jumped 600 percent in the past three years. Philips, the industrial electronics giant, has three aromatherapy diffusers in its new Natural Aroma line. Origins, Estée Lauder's hip, natural-products division, sells two electric diffusers (both by Leyden House) at its boutiques. Purists prefer nonelectric diffusers like the candle-fueled model (4, from Enfleurage in New York). Alas, when it comes to aesthetics, more than a few diffusers are in dire need of a remedy.

—L.M.

PUT A LID ON IT

There's a cease-fire in the war of the sexes. Two American companies have come up with devices that make it impossible for men to irritate the women in their lives by leaving the toilet seat up. John Galt Enterprises calls its product the Gentleman, which attaches to most standard toilets to automatically lower the seat as the toilet is flushed (888-551-GENT; www.thegentleman.com). The Kohler company aptly named its automated flushing mechanism the Peacekeeper (800-4-KOHLER; www.kohlerco.com). When attached to specific Kohler commodes, it virtually guarantees the seat will go down, since flushing begins only after the lid is lowered.



Domestic Bliss

HOUSE RULES**NAME** Jarrett Hedborg**PRIMARY RESIDENCE**

A mid-fifties contemporary house in the hills above Los Angeles

RÉSUMÉ I get up in the morning, I go to work, I come home at night, and I go to bed—and that covers the last 20 years

CURRENT PROJECTS

A studio for Jeff Bridges, a house for Jack Nicholson, a chain of jewelry stores

THE FIRST THING I DO WHEN I WAKE UP IS
Stagger to the

bathroom, carefully avoiding looking in the mirror

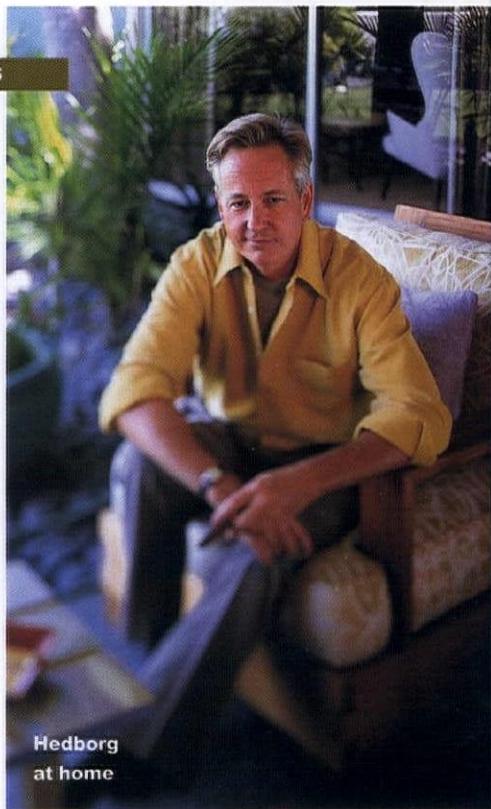
I CAN'T GO TO SLEEP WITHOUT

American Movie Classics
I SLEEP Wherever I can; I have no pride

MY REFRIGERATOR IS ALWAYS STOCKED WITH
Grafeeo Coffee and Treewweet grapefruit juice

MY FAVORITE PLACE TO READ IS In bed
I WATCH TELEVISION In bed

THE BEST VIEW IN MY HOUSE IS FROM Strangely, the laundry room



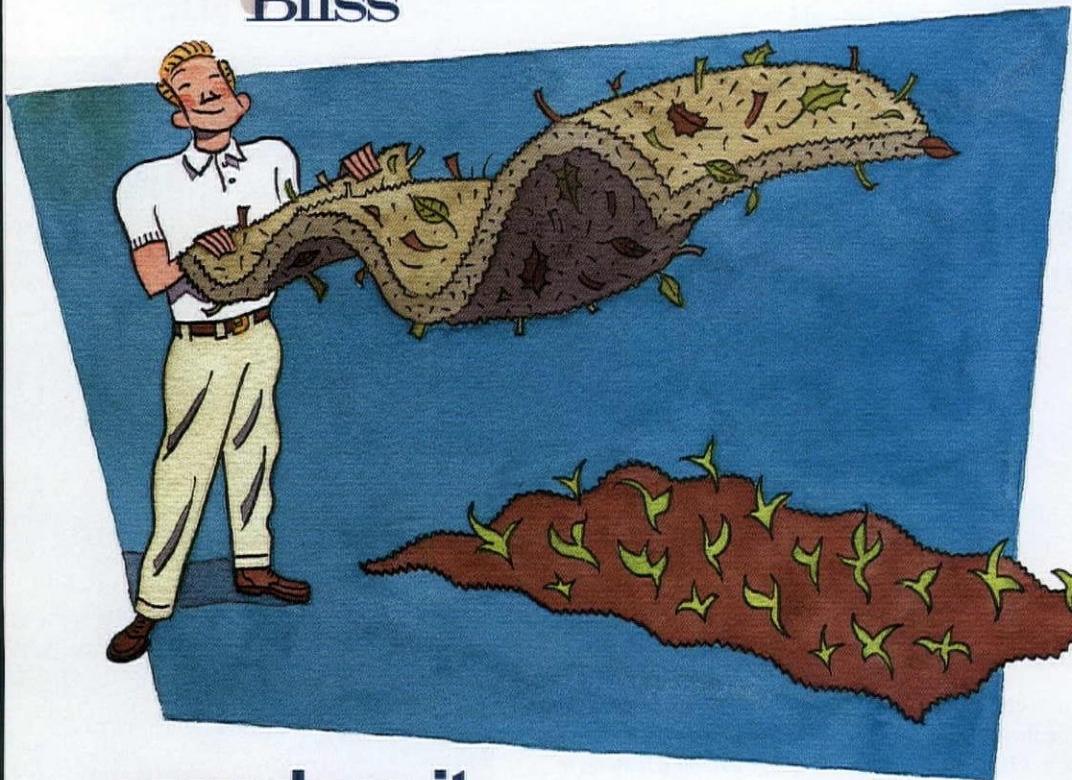
Hedborg
at home

MY LIVING ROOM IS VACUUMED BY Wednesday afternoon

THE MOST USED ROOM IN MY HOUSE IS My bedroom
THE LAST PIECE OF FURNITURE I BOUGHT FOR MYSELF WAS Two Danish '50s chairs by Peter Hvidt. They are made of wood sticks, brass rods, and rubber bands—by reconfiguring the components, I think, you can make them into model airplanes

THE NEXT DECORATING PROJECT I'M GOING TO DO FOR MYSELF IS Going to be delayed, because I'll take the money and buy a 1960 Chrysler convertible or a '56 Continental. The great thing about middle age is that you can buy really stupid stuff with little sense of guilt or remorse

MY DREAM HOUSE IS Surrounded by a large garden next to the ocean
A HOUSE IS NOT A HOME UNLESS You take out the u and the s and add an m.



easy does it

An alternative, no-spade way to keep your soil mellow

because he is so trusting, Tom always believed the stoop-backed old-timers who insisted that to keep his soil mellow he had to spade up his vegetable and annual flower beds every fall. Mellow soil, they told him, promotes better plant growth the next spring. So Tom mellowed vigorously, until he was well on the way to a stoop of his own.

But then Lee Reich, a brilliant horticulturist with an unbowed back, explained that "burnt out" is more apt than "mellow" for Tom's over-dug soil. Reich had first won Tom's admiration with a campaign to promote pawpaws, hardy kiwis, jujubes, and other obscure but delicious fruits. While his apple-growing neighbors in upstate New York spend their springs and summers pruning and spraying home orchards, Reich relaxes in the shade of his naturally shapely, pest- and disease-resistant trees and vines. His book *Uncommon Fruits Worthy of Attention* has become one of Tom's bibles.

Reich's next book, a work in progress, will explode the myth of mellowed soil. Spading up the soil, he notes, does boost plant growth—in the short run. By whipping air into the beds, it accelerates the oxidation of the soil's organic portion. Essentially, the spading kindles a slow burn of the top soil. This releases lots of chemicals on which your plants can feed, but it also impoverishes the soil.

Instead of spading up his beds, Reich nourishes both plants and soil by layering on one to three inches of compost every fall. A dose this size provides a year's worth of nutrients for the average vegetable or flower planting. Because he plants extra-intensively (Reich feeds a family of three from a garden measuring approximately 80 by 30 feet), he sprinkles soybean meal, an organic fertilizer, over his beds at a rate of 3 pounds per 100 square feet, before spreading the compost.

The quality of the compost is crucial. If you belong to the casual, stack-it-up-in-the-corner-and-forget-it school of composting, Reich advises buying commercially produced compost. Like the more carefully crafted home composts, the commercial product has been decomposed fast, at high temperatures that kill any weed seeds that may have slipped into the mix. A blanket of this sort adds no weeds to the garden and smothers many that have sneaked in already. In the summer, five minutes a week is all the time it takes Reich to weed his whole plot. But there is an important stipulation: he stresses that his method works only if you avoid stepping on the garden beds. Pack down the soil with your feet, and you *will* have to loosen it with your spade.

There is one serious disadvantage to Reich's no-dig gardening: it repels his ten-year-old daughter. She complains that after planting, there is nothing to do until the harvest. What is boring to a ten-year-old, however, sounds mighty good to a stooped, soon-to-be old-timer like Tom.

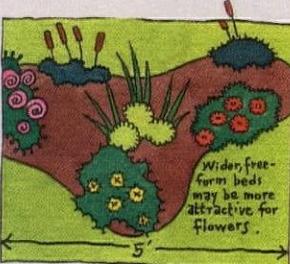
—TOM CHRISTOPHER AND MARTY ASHER

THE GAME PLAN

1) Design beds so that you can reach into the center while standing on the perimeter. For vegetables, a bed 36 inches across is most convenient.



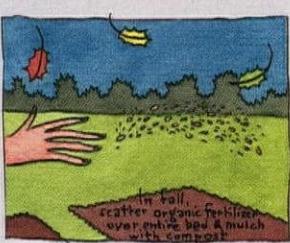
2) Wider, free-form beds may be more attractive for flower plantings. If accessible from front and back, they may measure as much as five feet across.



3) Eighteen-inch-wide paths between beds provide convenient bases from which to plant and weed. Cover paths with wood chips to keep weed-free.



4) In fall, scatter a moderate dose of organic fertilizer, such as soybean or cotton-seed meal, over entire bed and mulch with 1 to 3 inches of weed-free compost.





The moments
you remember
are written in time...
tiny, little marks
the passing seconds
made on your heart
in hopes
you can feel them
going by again
in the future.

How do you mark time?

Karen '90

BILL '87

BILLY '85

Karen '87

BILLY '81



HOWARD MILLER
Fine Clocks & Collectors Cabinets

For free information on Clocks and Collectors Cabinets:
860 East Main Avenue, Zeeland, MI 49464
telephone (616) 772-7277 www.howardmiller.com

Trade Showrooms: Atlanta, Chicago, Dallas, High Point, San Francisco, Tupelo.



THE BOMBAY SAPPHIRE MARTINI. AS ARRANGED BY ULLA DARNI.
POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin, 47% alc/vol (94 Proof), 100% neutral spirits. ©1994 Carillon Importers, LTD., Teaneck, N.J. ©1994 Ulla Darni.

Eco Hunting Gathering



LIGHT FALLS Top: Chad Jacobs's Cumulus lamp, \$76, in polypropylene, is available from Bone Simple Design, NYC. 212-633-1987. Center: White porcelain Terra lamps, \$70 to \$100, are from Moss, NYC. 212-414-1405. Bottom: Ross Menuez's nylon Doczi lamp, \$195, is available from Totem. 888-519-5587.

dangling modifiers

Pendant lamps add **dramatic punctuation** to any space. Whatever your decorating grammar, there's a hanging lamp that conjugates, from groovy **white plastic** to **colorful** Murano glass. This month, we're also going **globe-trotting**, with fabrics inspired by **native textiles**. All in all, they're speaking our language.

PHOTOGRAPHS BY FRANCESCO MOSTO PRODUCED BY BROOKE STODDARD

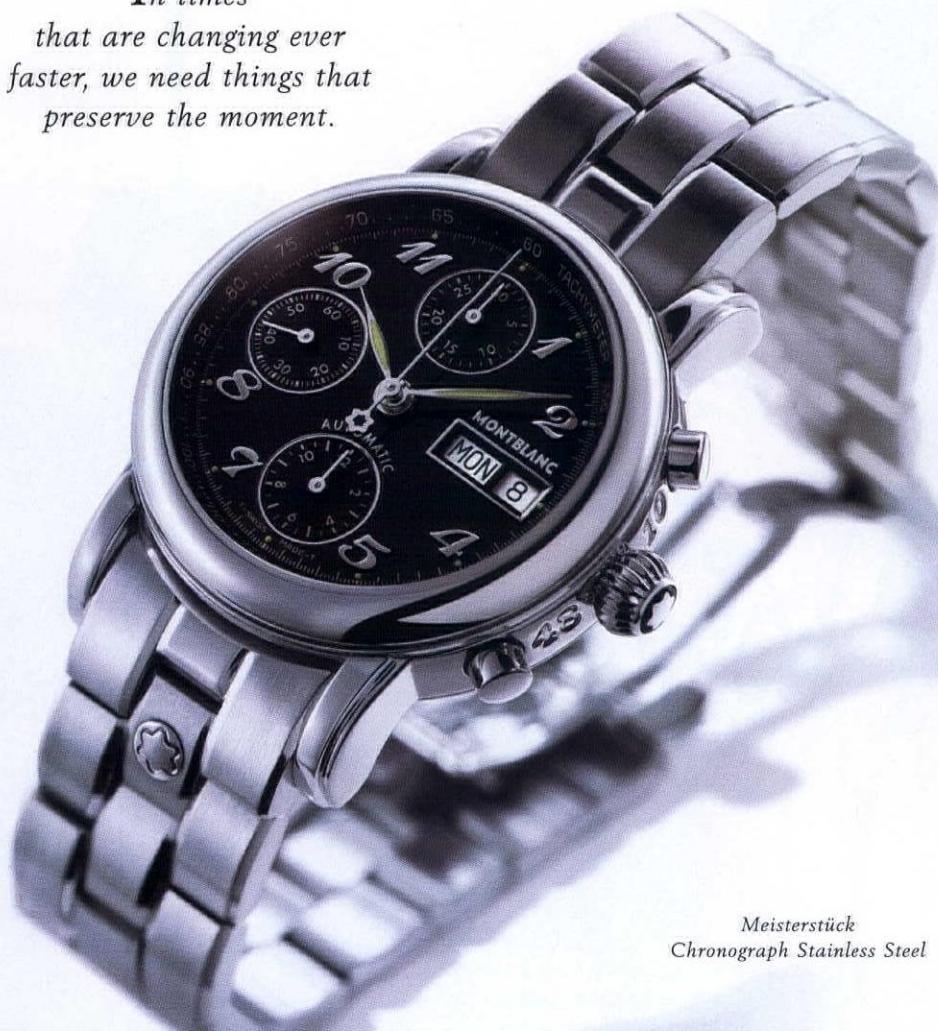


STAR OF INDIA The Uranus star lamp, \$26, by Artecnica, Inc., is made in India and is available from Rizzoli. 800-522-6657. Liz Galbraith's handmade paper Egg lamps include Trellis, top, and Spiral, bottom, \$255 each, from Kate's Paperie, NYC. 212-941-9816. Moulin lantern, \$40, in background, SKK Lighting, Elizabeth, NJ. 908-351-1354.

HANGING LIGHTS CREATE INSTANT ATMOSPHERE and light a space, all without cluttering tables and floors. Just right for that void above a side table or sofa. "They make you see an entire space, since you tend to look up when there's a lamp overhead," says Monica Misso, owner and creative director of CX Design. Her pendant lamps are made by glassblowers

MONT BLANC

*In times
that are changing ever
faster, we need things that
preserve the moment.*



*Meisterstück
Chronograph Stainless Steel*

THE ART OF WRITING YOUR LIFE

Writing Instruments • Watches • Leather • Jewellery • Eyewear

Carlyle & Company

Tennessee: Knoxville, Nashville, Franklin
North Carolina: Asheville, Cary, Charlotte, Durham, Greensboro, Raleigh

Alpha Omega

The Shops at Prudential Center Boston, MA 617-424-9030 • 57 JFK St. Cambridge, MA 617-864-1227
Burlington Mall Burlington, MA 781-272-4016

Fords Jewelers

449 New Brunswick Ave. Fords, NJ 732-738-7322

For more information about other Montblanc retailers, call 1-800-388-4810

Hunting Gathering



STUDIO GLASS Clockwise from top: Douglas Varey's handblown glass lamps include Ben, shown here in red, \$250; Precious, \$175; and Precious Magnum, \$300. From Resolute, Seattle, WA. 206-343-9323. Striped Nico lamp and black-and-green Olas lamp, \$550 each, are made in Murano, Italy. CX Design. 888-431-4242.

in Murano, Italy. Some of our favorite hanging lights come in organic shapes, such as a white porcelain lamp from Portugal that resembles a torso, and Douglas Varey's colorful art-glass lamps for Resolute. Bone Simple Design's white polypropylene version looks like a mood lamp, but is wired to accommodate a 100-watt bulb—perfect for a desk light. What a bright idea. ☺

JASMINE

CAMEL

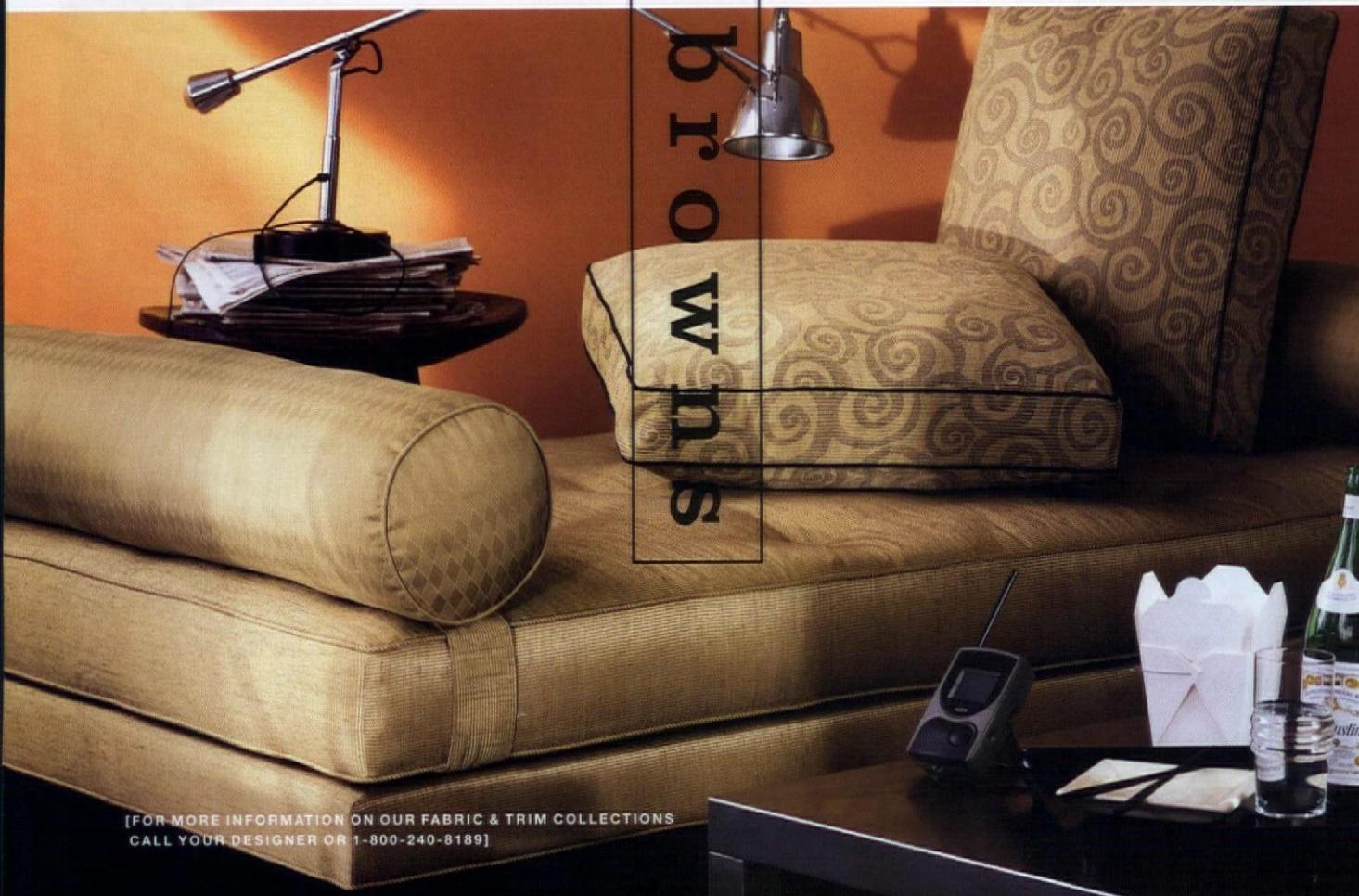
PECHE

ROBERT ALLEN

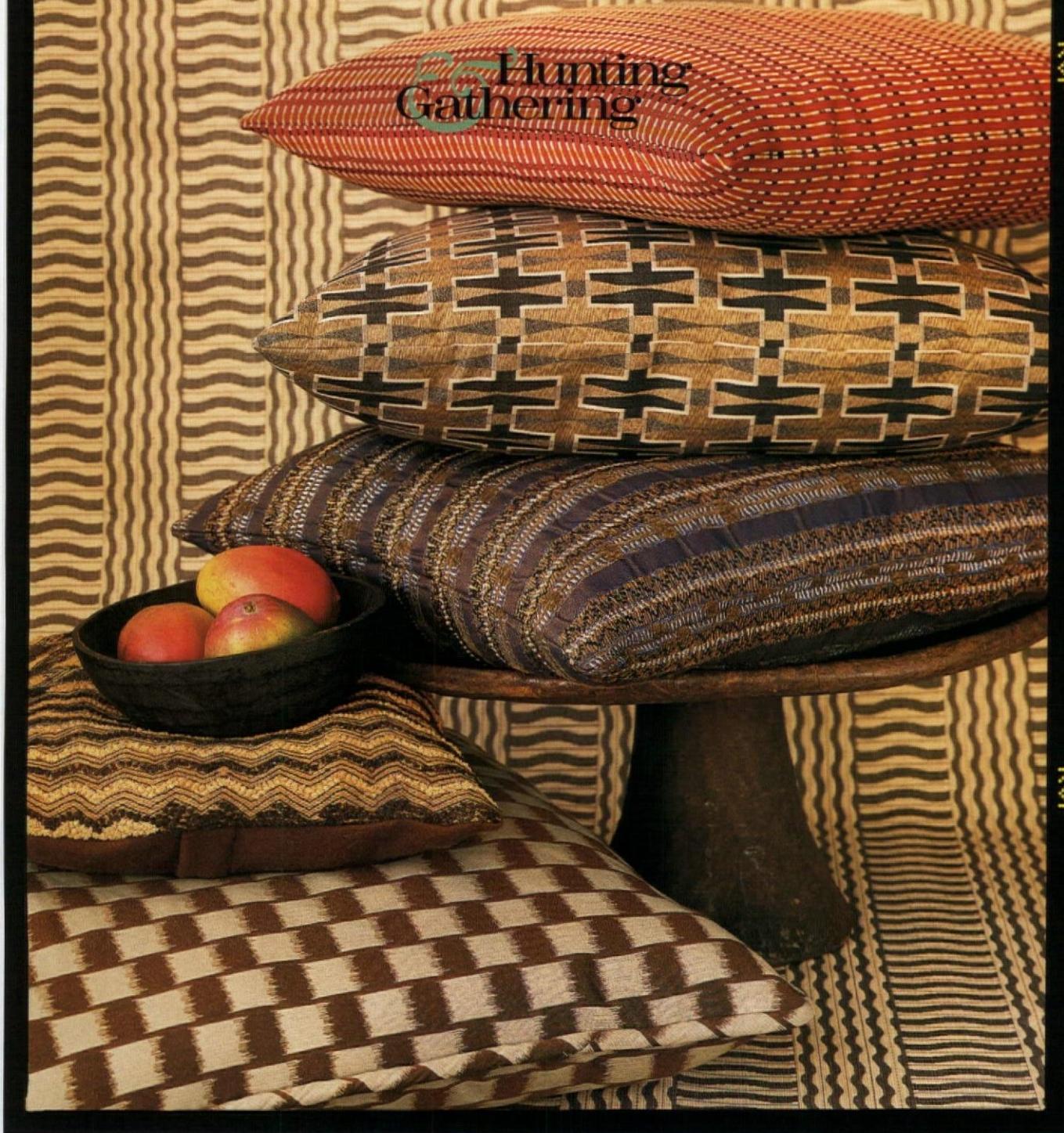


barely
browns

nobody knows color better.



[FOR MORE INFORMATION ON OUR FABRIC & TRIM COLLECTIONS
CALL YOUR DESIGNER OR 1-800-240-8189]



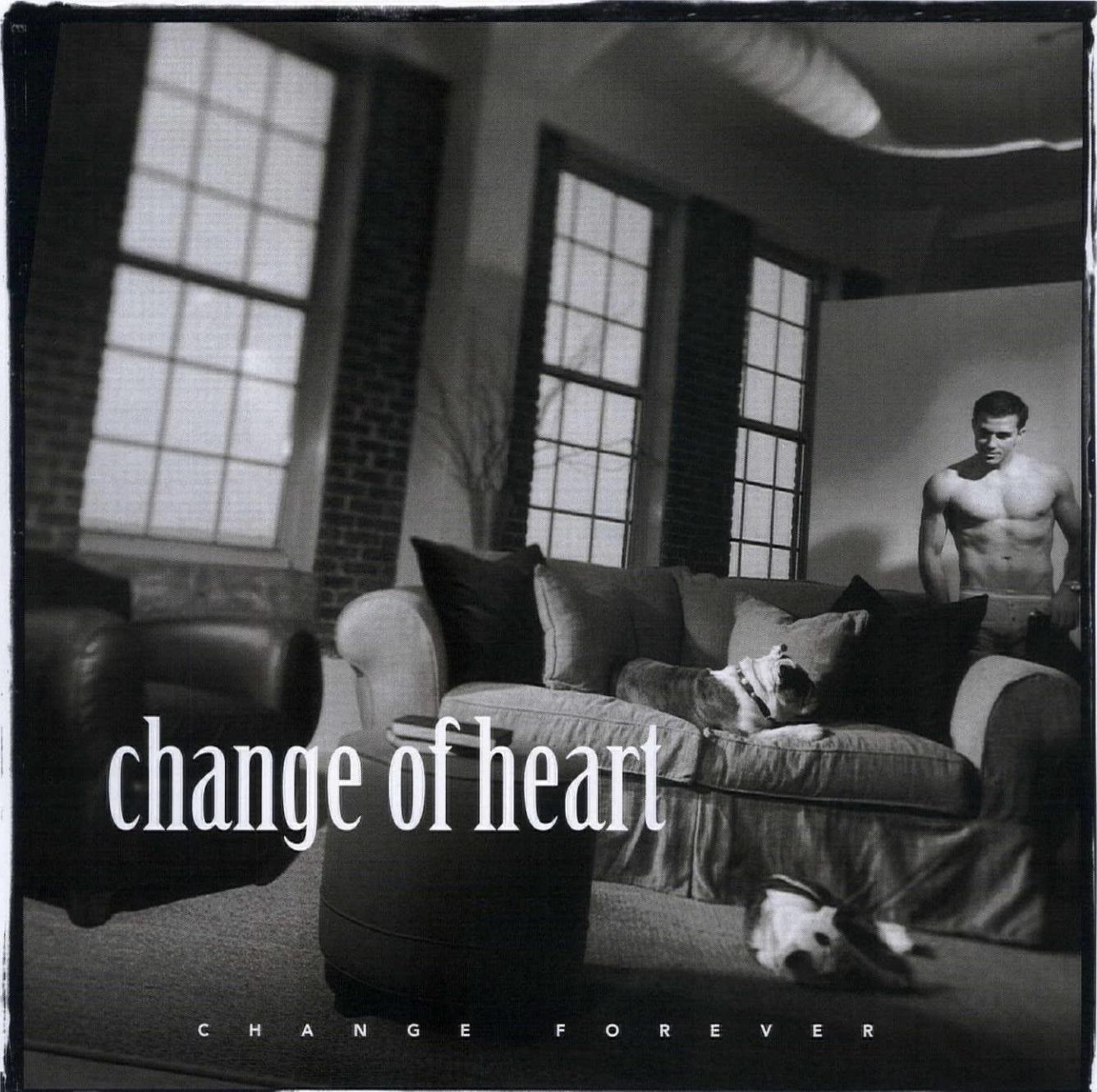
global warming

FABRICS INFLUENCED by native cultures have universal appeal. From Sally Sirkin Lewis's Tribes collection, her tribute to the African textiles she collects, to designer Sherri Donghia's Adornments, whose graphic patterns are inspired by the jewelry she has brought back from South America and Southeast Asia, they all make for a worldly mix.—HOPE MEYERS

MIXED CULTURES Pillows, from top: Santa Fe, in cotton, through Clarence House, NYC; Portico in Tortoiseshell, a cotton blend, through Pollack & Associates, NYC; Station Stripe, a cotton blend, through Donghia, NYC. Shoowa panel as pillow

cover, \$75; Tribe Gurage table from East Africa, \$1,500; and West African Tribe Mossi bowl, \$45, all through Craft Caravan, NYC. Bottom pillow, Polynesia in Khaki, Stroheim & Romann, NYC. The fabric in back is Raffia, J. Robert Scott, Los Angeles.

C H A N G E N O W



change of heart

C H A N G E F O R E V E R

After a long day out and about, you crave something different. Something comfortable. Something new. Where luxurious leather with soft lines of character soothe with just a touch. Ingenious pull up chairs and ottomans create more seating and invite others to share. And silhouettes of beautiful slipcovered sofas fill your world with a calming sense of practicality. Once you change to Mitchell Gold, you'll never buy the same way again.

M
g

M I T C H E L L G O L D

Change where you live with the furniture you buy.

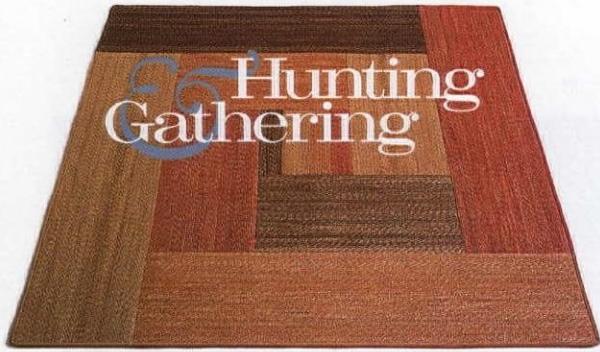
leather / upholstered / slipcovered

Call 1/800/789/5401 or visit us online at www.mitchellgold.com

Showroom in High Point, North Carolina
Open to stocking dealers only

what's news

Liven up your haunt with new tricks. Try pumpkin orange and broomstick brown



1



2



5



3



4



6



7

1. MADE-TO-ORDER Aleman/Moore Home's hand-sewn straw carpet can be custom-made in any color or size. Available from Innovations, NYC, and Agnes Bourne, Inc., San Francisco.

2. WIDE WEB The Pearl chair, \$950, by Tom Ghilarducci, has a webbed seat in blue hemp. From Full Upright Position. 800-431-5134.

3. ENGLISH GARDEN

Watercolors by the late London designer Margaret Calkin

James inspired this new line of hand-blocked fabrics. The Calkin James Collection is from Borderline, London.

4. THOSE FINNS

Hackman, a Finnish company, has a new collection of kitchen basics called Tools. Salad bowl, \$175, and servers, \$108, imported by littala. From the Room catalogue. 888-420-ROOM.

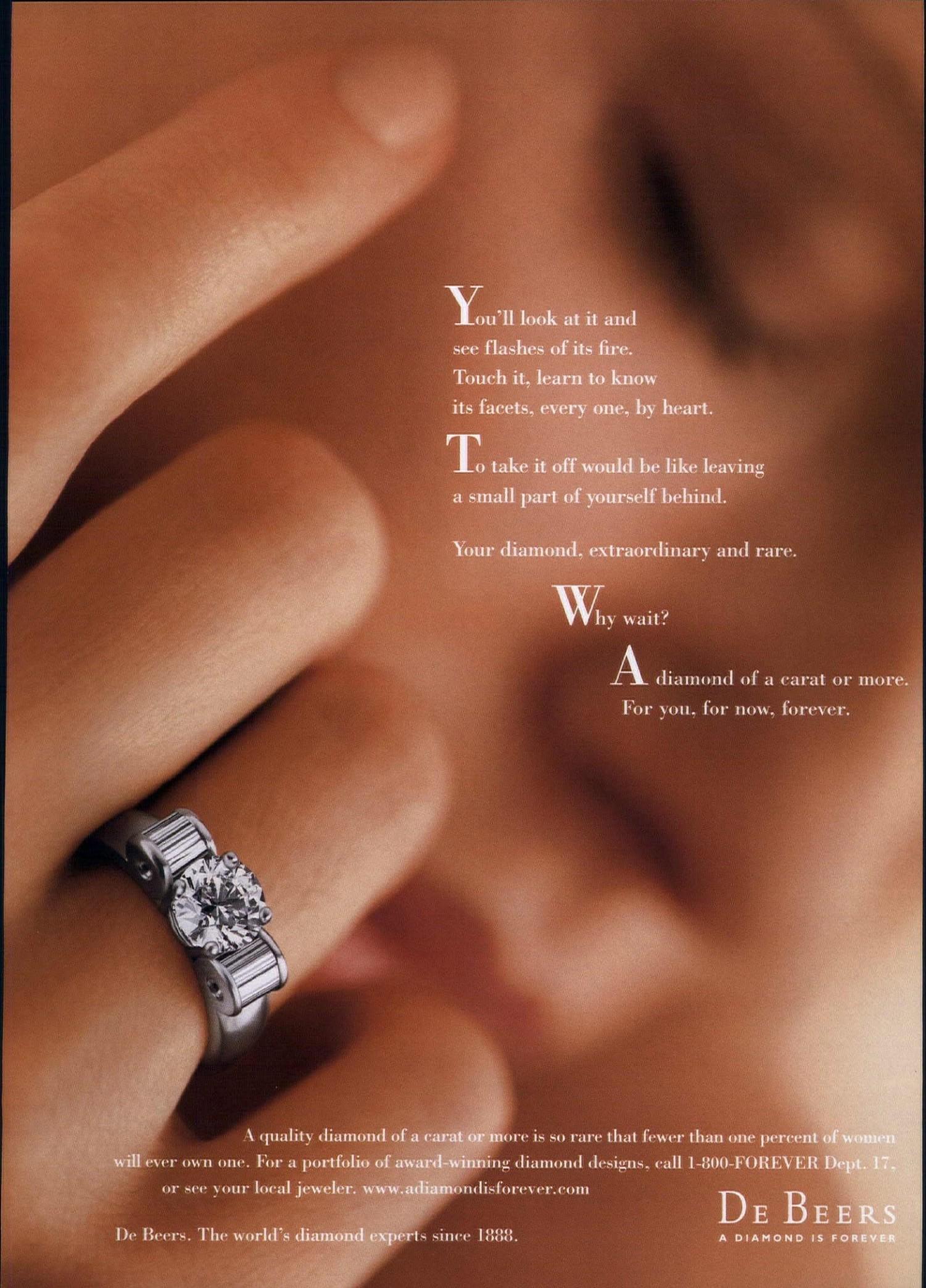
5. VAVOOM Emily

McLennan's wooden Lady-lites have ladylike names. Meet, from left, Maud, Pearl, and Nina.

Available from Dakota Jackson, NYC.

6. TIME-OUT Eric Brand's leather Athena table has contrast stitching reminiscent of a baseball glove's. From Profiles, NYC.

7. SNAPSHOTS Amanda Weil's tables, \$950, incorporate photo transparencies. Weil Studio, NYC. 212-229-0655.



You'll look at it and
see flashes of its fire.
Touch it, learn to know
its facets, every one, by heart.

To take it off would be like leaving
a small part of yourself behind.

Your diamond, extraordinary and rare.

Why wait?

Adiamond of a carat or more.
For you, for now, forever.

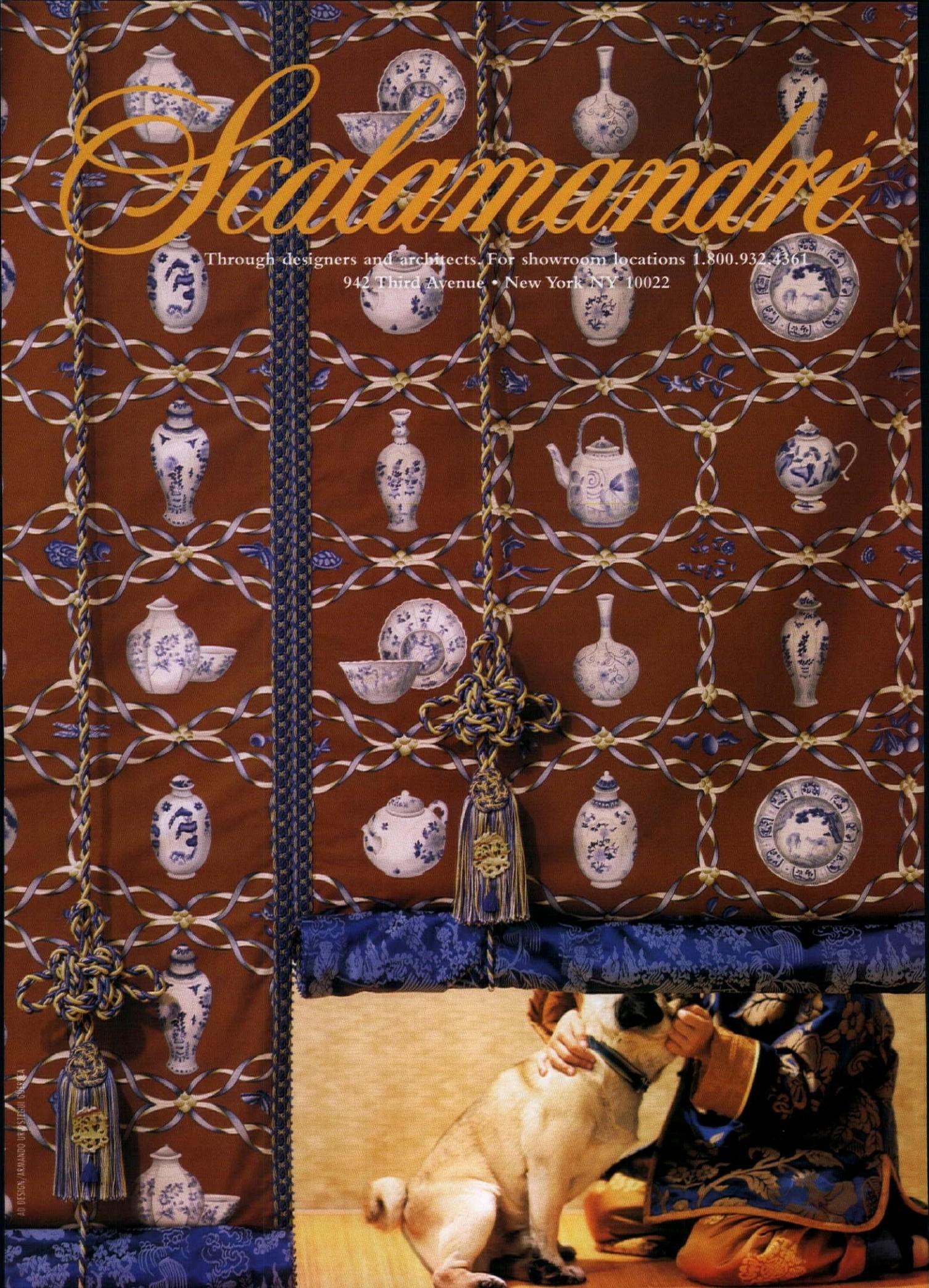
A quality diamond of a carat or more is so rare that fewer than one percent of women will ever own one. For a portfolio of award-winning diamond designs, call 1-800-FOREVER Dept. 17, or see your local jeweler. www.adiamondisforever.com

De Beers. The world's diamond experts since 1888.

DE BEERS
A DIAMOND IS FOREVER

Scalamandre

Through designers and architects. For showroom locations 1.800.932.4361
942 Third Avenue • New York NY 10022



Object Lesson



A FINE GRAIN

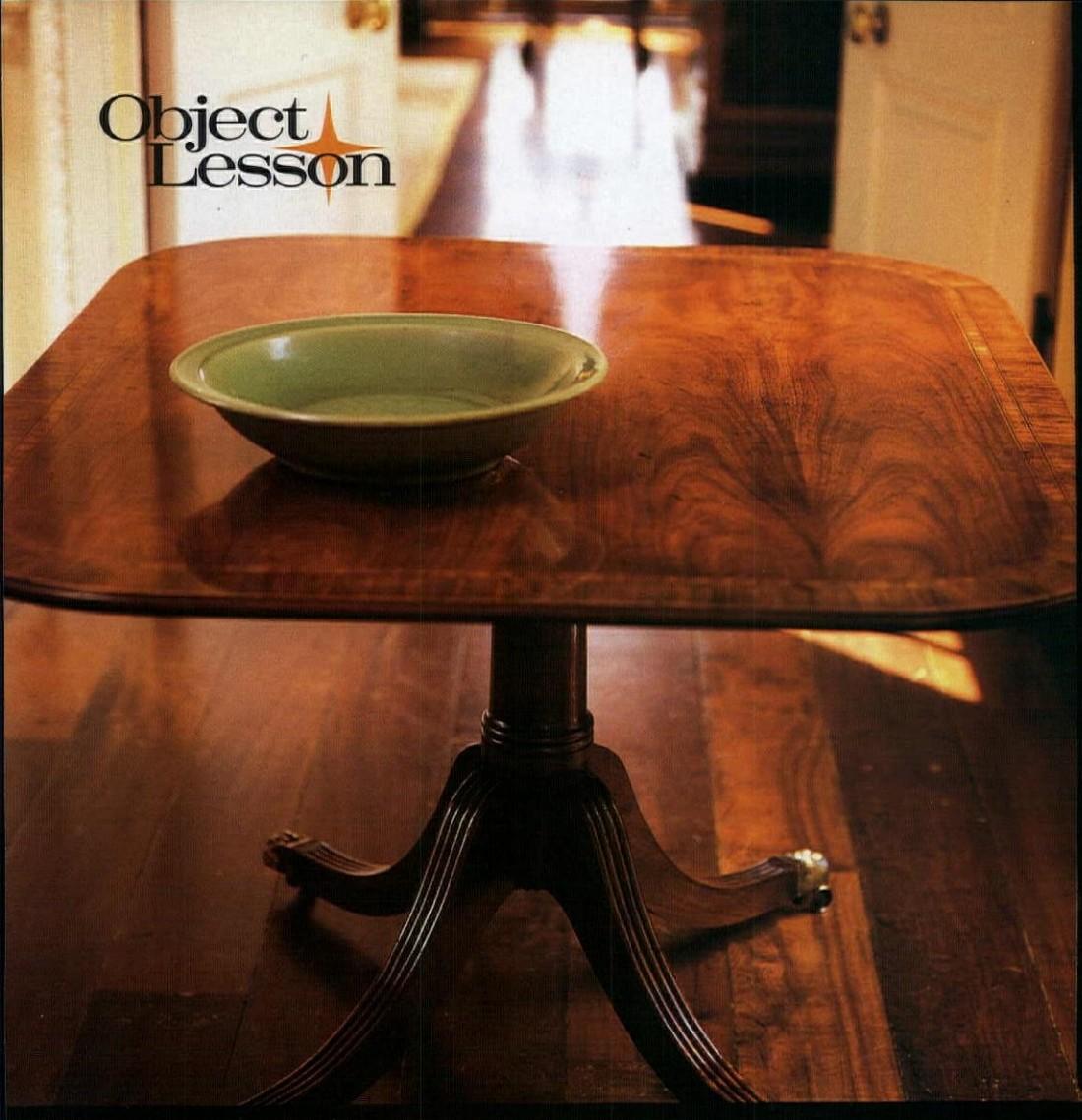
Mappa burl, a golden veneer with a pattern of dark flecks, makes this reproduction of an 1820 Russian commode by Baker Knapp & Tubbs into a showpiece. The celadon vase is by John Rosselli International, NYC.

veneers

It's all right for **beauty** to be skin-deep when the surface is good veneer. Not the cheap stuff that peels and gives the craft a bad name, but veneer that is sliced from the perfect tree, so its **grain patterns** and color contrasts are as expressive as bees' wings, or flames, or anything else in the **natural world**. Take a walk in the **veneer forest**, where macassar ebony grows beside **bird's-eye maple**.

BY INGRID ABRAMOVITCH PHOTOGRAPHS BY LAURIE LAMBRECHT

PRODUCED BY NEWELL TURNER



WOOD WORK Arthur Brett's breakfast table, veneered in Cuban mahogany, with a rosewood inlay, is available from Wood & Hogan, Inc., NYC. Chinese bowl, John Rosselli International.

and on their voyages they would see exotic things made of ebony, satinwood, and mahogany," says Charles Sutton, president of the U.S. division of Arthur Brett & Sons, a 125-year-old family-owned furniture company based in Norwich, England. "Shrewd furniture makers got away from boring brown furniture and started using veneers like flame mahogany from Africa and satinwood from India."

Veneer earned its bad name in this country during the industrial age, when it was used to mask inferior materials

respectable on the surface

Veneer may be the Rodney Dangerfield of furniture design. To many minds, the word implies cheapness, artifice, or a way to cut corners. Veneer is held in such low esteem that Webster's uses the word as a synonym for a superficially attractive cover-up. Yet it gets plenty of respect at auction houses like Sotheby's, where veneered eighteenth-century Hepplewhite and Sheraton pieces sell for top dollar. And with technological improvements, today's veneered furniture has the same quality as such masterworks, yet can be manufactured in less than half the time.

"A lot of folks think veneered furniture is an inferior product, and it can be," says Michael Hinshaw, factory manager for Baker Furniture Company, a Mocksville, North Carolina, firm that specializes in high-quality veneer work. "But the most expensive furniture is veneered, and it would be impossible to make it in any other way."

The technique dates to ancient Egypt, where craftsmen discovered they could

stretch wood from exotic imported logs by slicing them into thin sheets and gluing them onto surfaces as inlaid decoration. In Europe, veneering reached its zenith as a craft in the eighteenth century. "The British were great travelers,

in cheap furniture. Those veneers, usually of a low grade, were poorly cut and seamed, and over time would curl up at the edges because the glues could not withstand any humidity. All along there were also craftsmen making fine

The Veneer Vernacular

BOOK MATCH Every other sheet of veneer is turned over, creating a mirror-image pattern.

SLIP MATCH Veneer sheets are placed side by side, face up, to create a repeating pattern.

BURL A hemispherical outgrowth on a tree used to make veneers with a gnarled appearance.

CROTCH Veneer taken from a point just below a fork in a tree trunk. When cut, the grain has a swirled look.

CROWN CUT Slicing the log at an angle across the growth rings, creating an inverted-V pattern called a cathedral structure.

CROSS FIRE Undulating streaks in the wood that resemble quilting.

ROTARY SLICING Veneer is peeled off the log in a spiral, creating large pieces with subdued grain patterns.

QUARTER SLICING A cutting technique in which logs are quartered and then sliced in parallel

lines at right angles to the growth rings, producing a striped grain.

FIGURES Unusual colors or prominent streaks that run across the grain of a veneer.

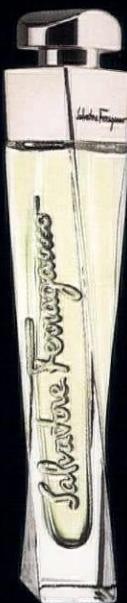
FLITCH All the veneer taken from one log.

PIP Veneer, usually made of yew wood, featuring clusters of fine pin knots.

POMMELÉ French for "dappled," the term refers to irregularly shaped, circular figuring.



Salvatore Ferragamo



POUR
FEMME

(notice everything)

to experience
this fragrance turn
the page

open here >



POUR
FEMME

(notice everything)

Object Lesson

veneered furniture of the highest quality, but the process was so labor-intensive that the pieces they created were affordable only to a few.

improved methods

Today, veneer is recovering respectability, both with collectors of antiques and historic reproductions, and with fans of modern furniture. "New, cleaner designs require a greater attention to detail and surface interest, and veneer can provide that," says Craig Stout, vice president of product development for Ethan Allen. "With veneer, you can create a geometric pattern on a tabletop, or take something with simple lines and enhance it with a spot of burl or inlay on an edge."

A visit to Baker Furniture Company

shows how much veneering has changed, and how much it hasn't. The main innovation is the use of computer-guided lasers that can cut veneer into any number of precise patterns and shapes. "That allows us to make up to fifty pieces in a reasonable period of time, when the old cabinetmakers could make just one," says Hinshaw. "The furniture is still expensive, but not out of the realm of possibility."

Another advance has been the development of synthetic glues that adjust so well to changes in temperature and



KEEP IT GLEAMING

Veneered furniture needs to be dusted regularly with a damp cloth, and buffed with a paste wax twice a year. At the White House, they also use F. A. Seeds' Wood Dressing, \$6, a furniture polish formulated in 1951. Available from Restoration Hardware, 800-762-1005.

humidity and hold the veneer in place so firmly that veneer is now considered actually less likely to warp or crack than solid wood furniture.

Despite the innovations, there are few shortcuts in veneering. At Baker, veneer panels are still matched by hand with an eye to pattern and symmetry. A table or chest might have surfaces made of hundreds of small fragments. These pieces are taped together by hand, section by section. Each panel is inspected to make sure its veneer is perfectly aligned, then it is glued to a base. After the glue dries, the tape is gently sanded off, first by machine, then by hand. Once assembled, the veneer still must be finished and polished by a skilled craftsman.

Hinshaw spends several weeks a year abroad on buying trips for Baker. He looks first for veneer that has what is called, in the trade, figure. These are panels in which the wood shows strong pattern and contrasts of color. Flame mahogany, for instance, has a black-on-red figure that resembles the flames of a bonfire. A "cathedral structure" is a figure that looks like a series of inverted Vs. The pattern can appear in several kinds of wood, including mahogany and walnut, and is revealed by slicing through the log's growth rings at an angle.

Hinshaw says the most beautifully figured wood is created by isolated variations in climate and soil chemistry that affect the way trees grow and the color of the wood.

BURL LIVES A spectacular burl walnut veneer enlivens this Italian Rococo desk from Agostino Antiques, NYC.



Object Lesson

SHADOW BOXING

The Shadow Tall cabinet, right, from Dakota Jackson, NYC, was designed to showcase a 75-year-old piece of redwood veneer, which is encased in cherry. Dessin Fournir's Otley Mirror, in rosewood with gold-leaf trim, is from John Rosselli, NYC.

growth pains

The most highly valued veneer results from freak occurrences, such as a burl, a tumorlike condition on a tree, or a crotch, in which the trunk splits and grows in two directions. This is what is meant by "burl" mappa or "crotch" mahogany, two especially striking patterns that reflect the tree's struggle to grow. Veneering is often the only way to make use of such rarities, since they are usually too fragile to be used as solid boards.

Veneer is also used to create patterned surfaces with striking combinations of woods. The old cabinetmakers would contrast an African mahogany in a tabletop, for instance, by giving it a border in quartered satinwood, a yellowish wood

from Sri Lanka and India, with a striped pattern. At Baker, one piece may incorporate dozens of veneers, each set off with strips of inlay in other woods.

With solid wood, it is impossible to produce large pieces such as tables with patterns in the grain that flow from one end to the other. This is done with

a technique called matching. Veneer slices taken from the same log are numbered and clipped into a bundle of sheets that resemble a book. In the best veneer work, one sheet of veneer is lined up next to the sheet just beneath it in the bundle, to achieve the closest pattern match. A "book



The Process: From Top to...



1 MAKING THE SELECTION

Veneers—like these at Baker Furniture—come from virtually any wood. Several types of veneer are often found in one piece of furniture. Veneers with bold, unusual grain patterns are most prized.



2 THE INSPECTION

Michael Hinshaw, Baker's factory manager, checks cathedral-patterned mahogany for holes and defects. The veneer will be used for the top of a reproduction English bachelor's chest.



3 THE MATCHMAKER

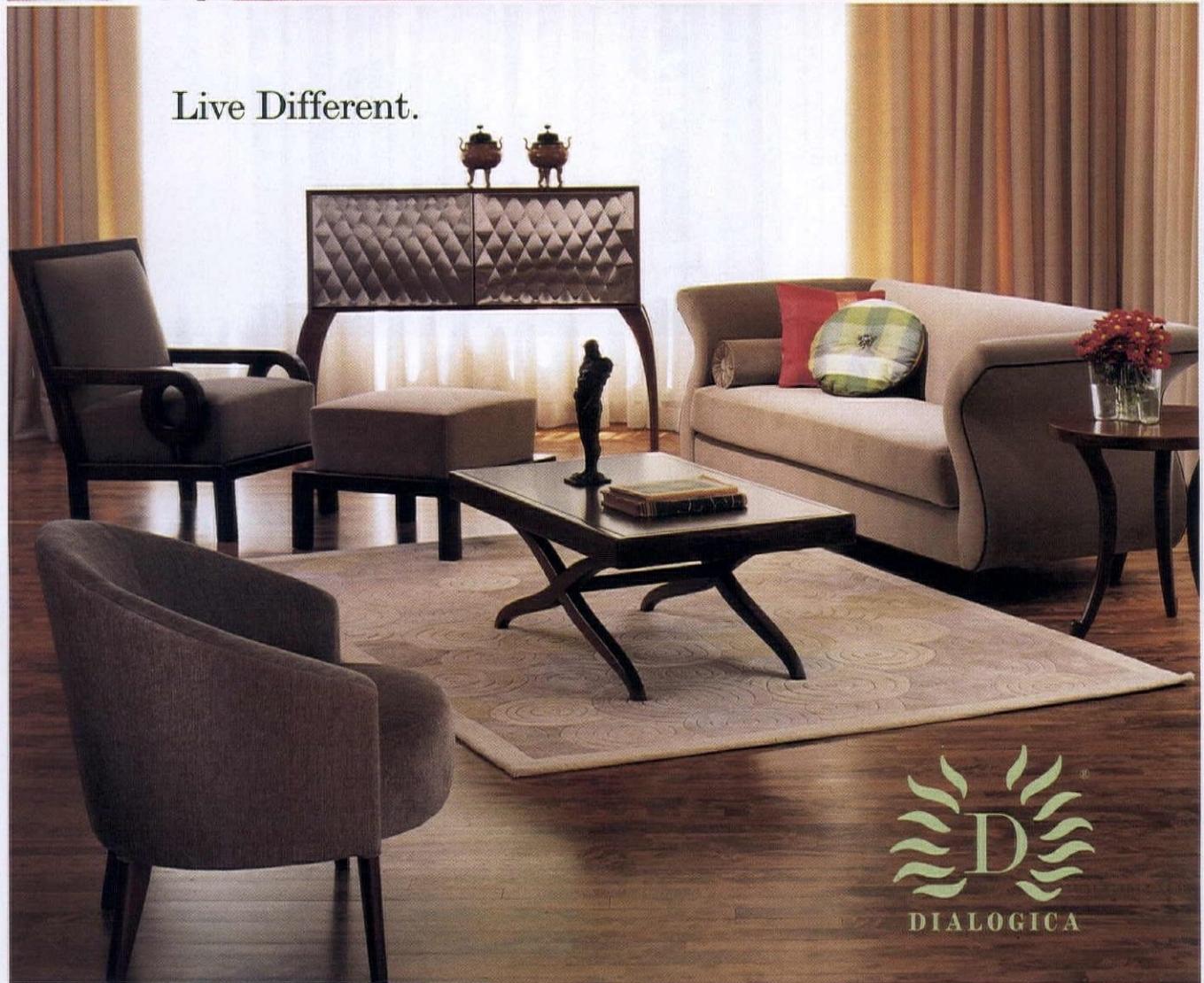
At Baker's Mocksville, NC, plant, Ethel Jones places the mahogany veneer sheets together into a seamless mirror-image pattern called a book match.

continued on page 62 >>

collection designed by MONIQUE SAVARESE



Live Different.



INTERNATIONAL HEADQUARTERS • Dialogica 484 Broome St New York NY 10013 212 966-1934 LOS ANGELES • 323 951-1993 SAN FRANCISCO • 415 441-1696
CHICAGO • 312 988-7791 BOSTON • 617 451-2212 CLEVELAND • 216 464-0898 MIAMI BEACH • 305 672-8800 PHILADELPHIA • 215 482-9395
PORTLAND • 503 525-2994 HONG KONG • 852 2 973-0802 EUROPEAN HEADQUARTERS • Dialogica LTD 17 Golden Square London W1R4JB 44 171-437 3717

Object Lesson

INTO THE WOODS Clockwise from top:
Barbara Barry tiered mahogany table,
Baker Knapp & Tubbs. Figured walnut
Marston table, \$2,835, James Jennings
Furniture, West Hollywood, CA. Sarah
macassar ebony gueridon, \$3,060, Todd
Hase Furniture, NYC. Chuck Comeau and
Len Larsen's zebrawood table, John
Rosselli. Sources, see back of book.

"match" is the term used when every other sheet is turned over, for a mirror image; in a "slip match," a repeating pattern is created by placing all the pieces face up.

rare woods

Some wood has become scarce or even impossible to obtain. In several cases, governments have embargoed endangered woods, and many top furniture makers will buy raw materials only from suppliers that deal in wood grown in forests that are sustainably managed. "We try to research the woods we're using," says Dakota Jackson, who uses veneers in many of his furniture designs. "We buy from sources whose logs are cut in ways that are acceptable to international trading practices." When in doubt, designers and consumers can find out which companies use certified veneers by checking with the Forest Stewardship Council, an international



"I'd seen **rosewood veneer before,
but this log was outstanding"**

—JIM DeVRIES, John Widdicomb & Co., Grand Rapids, MI

group with a U.S. office in Vermont (802-244-6257 or www.fscus.org).

Since so many sheets of veneer can be made from one log, the technique is actually the least wasteful way to use

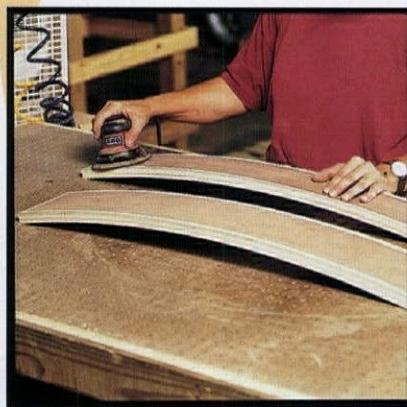
rare wood. Four years ago, Jim DeVries, chairman of John Widdicomb & Co., was approached by a salesman with a unique log of Brazilian rosewood, and paperwork proving it was cut down in

...Taping to Treasure



4 TAPING IT TOGETHER

Veneer is now cut by lasers, but most of the other work is still done by hand. Here, Jones tapes together veneer segments of mahogany, avodire, and ebony inlay for a chest's drawer fronts.



5 THE SANDING

After the veneer segments are taped together, they are glued to drawer faces. The tape is then sanded off with a polishing belt, after which Rita Hutchens sands it again, this time by hand.



6 THE FINISHED PIECE

The beauty of the veneers, as well as the craft taken to assemble them, is evident once the piece is finished and polished. The chest, a Baker best-seller, is ready to be shipped to the showroom.

CHRISTOPHER NORMAN

Presents

**ART ET STYLE LIGHTING
GEORGES LE MANACH FABRICS**

FABRIC • FURNITURE • LIGHTING • UPHOLSTERY

979 THIRD AVENUE, 16th FLOOR, NEW YORK, NY 10022 (212) 644-4100

Atlanta: Ainsworth-Noah • Boston: The Martin Group • Chicago: Kirk Brummel • Dallas, Houston: George Cameron Nash • Dania: Bill Nessen
Denver, Los Angeles, San Diego, San Francisco: Kneedler-Fauchere • Minneapolis: Gene Smiley Showroom • Philadelphia: Duncan Huggins Perez
Seattle: Stephen E. Earls • Scottsdale: Dean-Warren, Ltd. • Washington, DC: J. Lambeth & Co.

AVAILABLE THROUGH DESIGNERS AND ARCHITECTS



mike

562.695.5721

room service™
in-stock upholstery,
quick ship casegoods, great prices.

Available through your designer or architect.

© 1998 mike



Object Lesson

1984, before a moratorium was placed on this endangered wood. "I'd seen rosewood, but this one was outstanding," DeVries says. "Most rosewood turns dull brown, but this one really retained its brilliant red and black colors."

He bought the log, which was so costly that he had to hire a guard to watch it around the clock. Rather than build one or two pieces of furniture, he turned it into veneer, and last year used

it in a limited-edition game table designed by Larry Laslo for Bexley Heath, a division of John Widdicomb. The wood covered one hundred tables, and even at \$12,000 a pop, more than half have been sold—one to a basketball star's wife, another to a Japanese collector of rare rosewood furniture.

Yup: \$12,000 for a veneered table. So don't sneer at veneer. Show a little respect. ☺

Spotting Quality Veneers

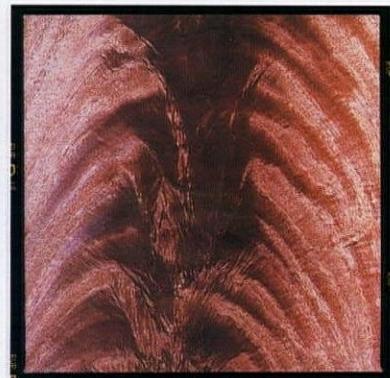


> A GOOD FIGURE GETS NOTICED

The most highly valued veneer has a unique look known as "figured." This slice of crotch mahogany—cut from the trunk below a fork in a tree—is considered top-notch, owing to the strong contrast and lively grain pattern.

< INTERESTING COMBINATIONS

Master veneer craftsmen like to use several kinds of veneer for visual contrast. Eight kinds of veneer, including laurel, tulipwood, mahogany, and harewood, are used in Baker Knapp & Tubbs's Pembroke table, from the Stately Homes Collection.

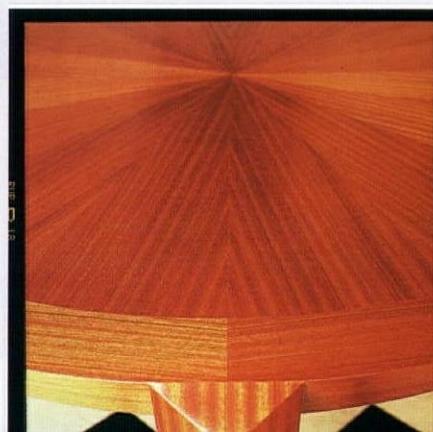


< A PERFECT MATCH

An indication of the quality of workmanship is how well the panels have been attached to create a pattern. Here, two pieces of French walnut are seam-ed in a perfect mirror image. This is called a book match, and involves joining veneer panels taken from successive slicings of one log.

> PRECISE CUTTING

Computer-operated lasers now cut veneer so accurately, as with this mahogany table by Dakota Jackson, that a medallion is no longer necessary to hide imprecise joints in the center of tables.



what's HOT THIS fall

COOL WEATHER COMFORTS

Wrap yourself in the onset of winter, and get ready to enjoy the deep freeze.

MIX, DON'T MATCH

No longer are the days of living with one period-perfect style.

THE DEPTHS OF COLOR

A return to deeper, more soothing tones. Green steals the scene.

TEXTURIZE - PATTERN WISE

No matter what's hot and what's not—let texture be your pleasure.

SLEEK AND SEXY

Smooth out the rough edges as passion invades every room.

cool weather comforts

As the seasons change to cooler months, our need to slow down and snuggle up becomes second nature. It's time to move indoors to find refuge. Daylight shortens; nights become cooler; clothing gets layered. So we address our changing needs by altering our environment to battle the conditions.

We trade in our crisp linen sheets for cozy cashmere throws, we give up short showers for the luxury of long steaming hot baths. Road trips to the lake in the convertible end so the long weekend ski trips can begin. We give up the great outdoors and dining al fresco as we head inside for decadent dinner parties by the fire. We embrace the inevitable and wrap ourselves in the onset of fall and winter, and get ready to enjoy the deep freeze. So whether you buy a new rug to warm up your favorite room or spend long days indoors surfing the net for the next vacation in the sun, make the most of winter by cocooning yourself in cool weather comforts.

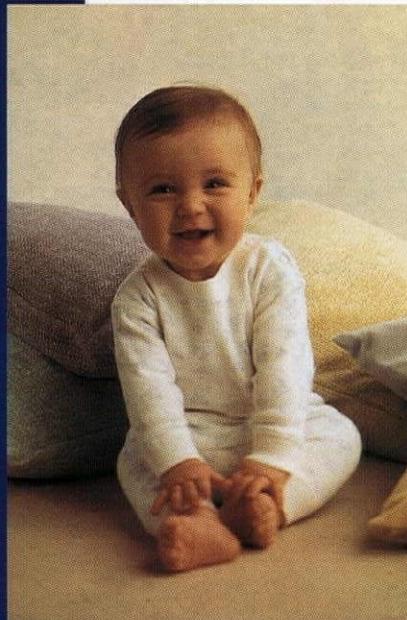


Long Johns

Coverall

Little Me ON LIFE'S ESSENTIALS

There is no greater joy than the birth of a new child. Immediately the family focus turns to the new little one, and all of his/her needs. How can you return the joy and comfort this new baby has brought you? Start with the essentials. With an abundance of love — with patience and sensitivity. By making the world a comfortable place, your baby will surely be happy. And while nothing can equal the comfort of being wrapped in a parent's arms, Little Me babywear is the next best thing.



It's important to feel the fabric. Softness equals extra comfort for your baby. Always insure there is lots of room in the cut to accommodate a diaper. Special touches that complement the uniqueness of your baby are always a plus. Beautiful embroideries and unique appliqués give Little Me its whimsical personality. The best babywear is designed with special attention to a baby's quick growth so that you get the most use out of every garment. Wider bodies add comfort while leaving room to grow. You'll find all the necessities in the Little Me Layette. Little Me Layette. Where to begin.

Quality, Style, and Room to Grow
When it's time to make a purchase for a new bundle of joy, it is impor-

Layette Checklist

Playtime

- 4-6 coveralls
- 6-8 body suits
- 6-8 side snap shirts
- 1 hooded cardigan
- 2-3 hats
- 4-6 booties

Bath Time

- 1 hooded bath bag
- 3-4 hooded towel and mitt sets

Sleep Time

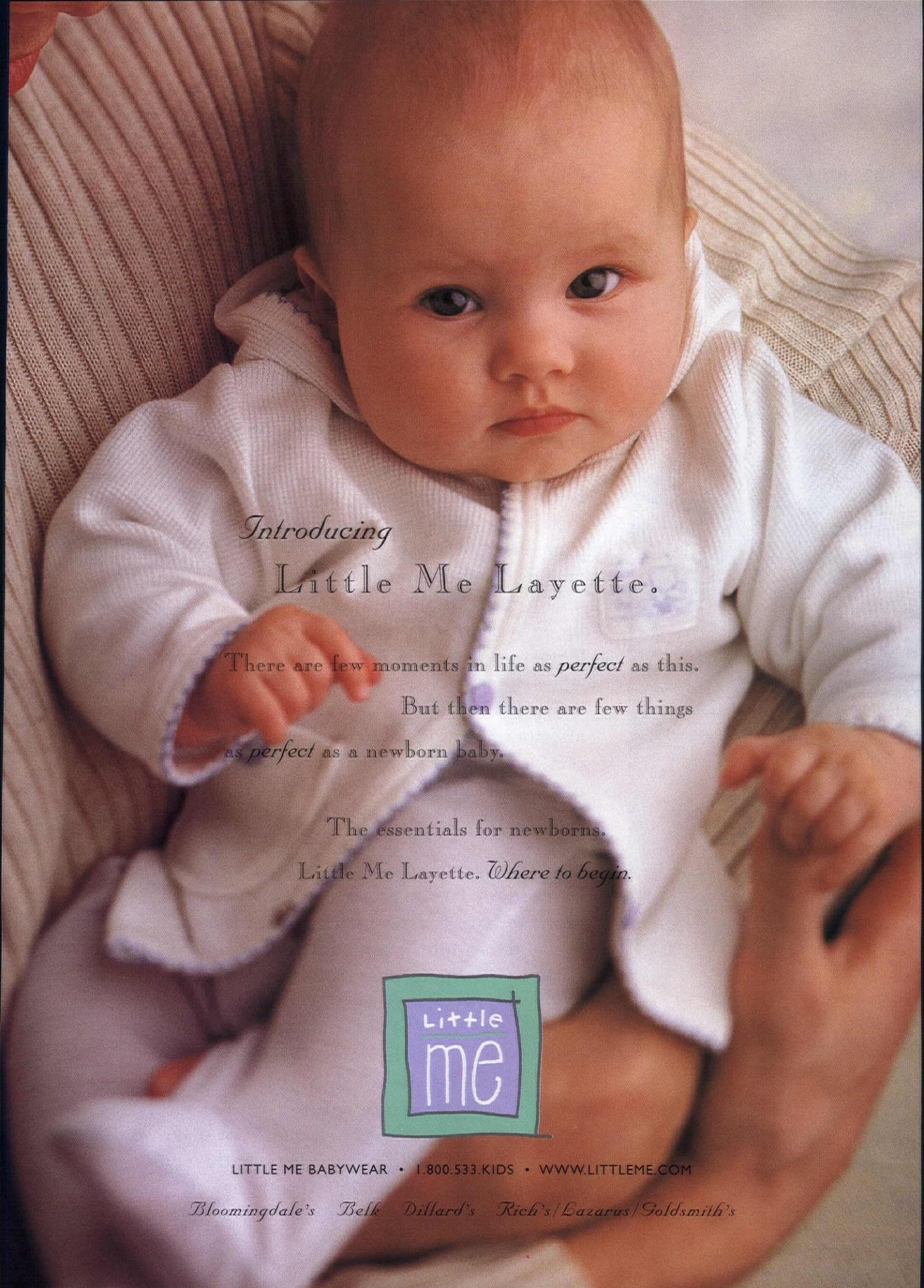
- 4-6 footed coveralls sets
- 2-3 gowns
- 2-4 long johns
- 4-6 receiving blankets
- 4-6 crib sheets
- 3-4 bassinet sheets

Accessories

- diaper bag
- musical plush toys
- rattles

Feeding Time

- 10 bibs



Introducing
Little Me Layette.

There are few moments in life as *perfect* as this.

But then there are few things
as *perfect* as a newborn baby.

The essentials for newborns.

Little Me Layette. *Where to begin.*



LITTLE ME BABYWEAR • 1.800.533.KIDS • WWW.LITTLEME.COM

Bloomingdale's Belk Dillard's Rich's/Lazarus/Goldsmith's

Roche-Bobois

EXPRESSING YOUR INTERIOR WORLD

THE
hot LIST

mix, don't match

Don't be alarmed. We've changed the way we think — we've changed the way we shop — and we've changed the way we live. No longer are the days of living with one period-perfect style. The truth is that when putting together a room, it's far better to follow your instincts. We live in a time where eclecticism is coveted, where mixing is commended and where change is good. More than ever, people are mixing rather than matching styles to address the way they want their homes to look. Most people don't picture themselves living and loving only one style. More and more often, we're seeing a marriage of many within the same four walls. You'll find classic English with high-tech modern. Victorian and Empire. Mission with Tribal.

So go ahead. Pair the quiet elegance of a gilded Directoire chair with the rigid lines of a Chinese lacquered console. Take an antique armoire and place it with a simple Swedish side table. It's all about what you like. We mix old with new, off-the-shelf accessories with priceless antiques, modern edge with old standards. Opposites do attract. So don't be afraid to express in excess. Free your mind.



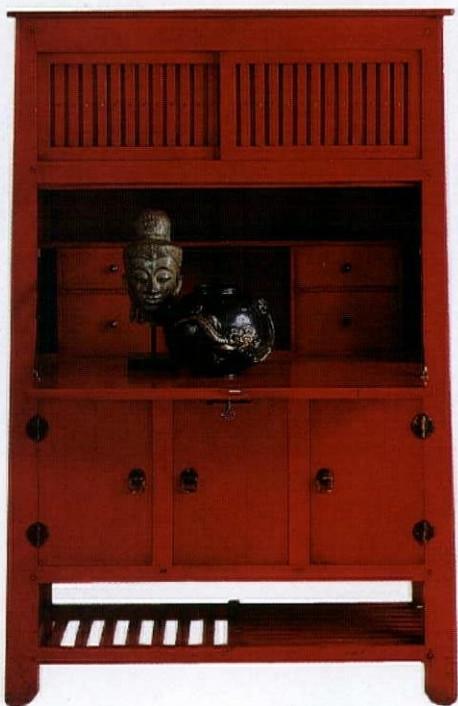
Fifty years ago, the families of Roche and Chouchan (Bobois) formed a partnership to import and distribute Scandinavian furniture. At the time, this style was at the forefront of the contemporary design movement, landing Roche-Bobois on the map as innovators in home design.

In the early seventies, Roche-Bobois introduced their collection to the American market. Then they once again revolutionized the furniture industry in the early eighties with the introduction of residential leather upholstery. Now Roche-Bobois has twenty-eight stores in major cities throughout North America.

The Roche-Bobois company philosophy is evolutionary, not revolutionary, in its approach to design — this is reinforced by the fact that they continue to produce timeless design in the furniture they make.

The Oriental Secretary Desk (shown above in deep red lacquer) is part of a major collection designed by Jacques Luzeau exclusively for Roche-Bobois. Inspired by traditional Asian art and furniture, it combines the exotic with the practical — while the line is simple, it contains sophistication in the details. Available in ten gorgeous lacquers, and hand-rubbed wood stains with antique waxed patina.

The Cotton Club Armchair inspired by the famous French club chairs of the late thirties, is classically designed to mix with both contemporary and traditional decor. Covered in pure aniline dyed leather, this chair combines comfort with high style and small scale.





PARADE WALL SYSTEM

ROCHE
BOBOIS®
PARIS

EXPRESSING YOUR INTERIOR WORLD

NEW YORK - BOSTON - CHICAGO - COLUMBUS - CORAL GABLES, FL - DENVER - HOUSTON - LA JOLLA - LOS ANGELES - MONTREAL
PALM BEACH - PARAMUS, NJ - PHILADELPHIA - PORTLAND, OR - QUEBEC - ROSLYN HEIGHTS, NY - SAN FRANCISCO - SAN JOSE, CA
SCARSDALE, NY - SCOTTSDALE - SEATTLE - TORONTO - VANCOUVER - WASHINGTON, DC - WESTPORT, CT - WINNETKA, IL

For our 100 page, color catalog, send a \$10 check (no credit cards) to Roche-Bobois (dept PO4) 183 Madison Avenue, New York, NY 10016
For the store nearest you call 1-800-972-8375

PARIS • LONDON • BRUSSELS • GENEVA • BARCELONA • ATHENS • ROTTERDAM • MEXICO CITY • BUENOS AIRES • HONG KONG

Alexander Julian

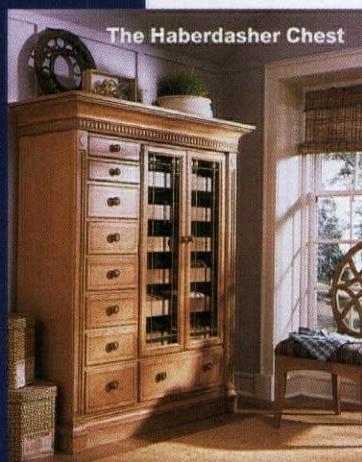
CONNECTS THE PAST WITH THE FUTURE

the depths of color

Color creates. It shapes a mood; defines a space; makes a look.

Color is the anchor in every decorating project. It becomes the focal point, and before any other part of the process begins, a principle palette is chosen. So it's no surprise that it plays such an important role during the cool-weather months — especially when

the season shifts from fall to winter. Just as we change our wardrobe to accommodate the turn in season, so too do we change the look and feel of our homes. While bright and bold hues drench us each summer, the fall calls for the return to deeper, earthy, more soothing tones. We trade in our sheer white window dressings for warmer shades of velvet. We shed our striped slipcovers and get reacquainted with the warmth of dark damask prints. But no matter where you look this fall, "the grass is always greener". It makes no difference what shade — from the bold reactive tone of emerald jewel to the subtlety of acid moss, it's the green machine cranking out the coolest trend we've seen so far this year. Other colors beware — green's the headliner this season.



"Design is an opportunity to create products that enhance everyday life."

—ALEXANDER JULIAN

Few designers have crossed the line from fashion to home furnishings as successfully as Alexander Julian. The five-time Coty award winner incorporates his favorite elements of clothing design into signature details that enhance all he creates for Alexander Julian Home Colours, a comprehensive collection of furniture and accessories for the home.

Patterns, his latest furniture collection for Universal Furniture, Limited, combines these details with clean lines, layered woods, and architectural elements to achieve a look



that the designer describes as "Modern Traditional." According to Julian, this relaxed yet elegant style combines the best design elements of this century with a practicality that easily fits the way we live at home today.

The Argyle Table, shown above, has the sophistication necessary for the most elegant dinner party — while being comfortable enough for a casual family supper. Details like a herringbone pattern crafted of oak showcasing the wood's natural beauty, drawer pulls modeled after horn buttons, and argyle diamonds fashioned from wood and iron make Patterns a timeless collection of the past, present, and future.



© 1998 UNIVERSAL FURNITURE LIMITED

"Good design makes you feel at home in the world." — ALEXANDER JULIAN

Alexander Julian's new *Patterns* Collection by Universal Furniture connects the past with the future — the perfect fit for the lifestyles of

ALEXANDER JULIAN
HOME
COLOURS

today — and tomorrow. For a free brochure and a store near you call 1-800-776-7986.

Featured: The Argyle Bed.

Eljer

A STYLISH BLEND OF FORM AND FUNCTION

THE hot LIST

texturize— pattern wise

With texture comes life. It awakens the senses and sets the spirit in flight. Texture is what heightens our awareness. It's what beckons us to wrap up in the softness of a down comforter. It's the inconsistency in texture that begs us to touch pieces of hand-crafted pottery. It's the finish of our kitchen appliances that makes us obsess about making them shine. As we turn toward home to tuck in for the long season, we'll no doubt be looking for ways to feather our nests. The answer? Texturize. Let the den be macho and cover your furniture in fabrics of herringbone and tweed. Dress up your closet with a coat of new high-gloss paint. Tickle your toes with the fluffy feel of flokati. Let metallic colors dance against the pureness of white. Celebrate pattern in the leopard spots of a faux fur rug. Curl up with a loved one on a lush-leather sofa. No matter what your style, let texture be your pleasure.



Eljer Plumbingware, Inc. manufactures one of the finest collections of bathroom and kitchen fixtures, faucets, bidets, sinks, and lavatories on the market today. By utilizing classic design principles in each line, Eljer develops collections that are both timeless and easily translatable to any decorating style you may want to achieve. The Eljer line of products are manufactured to be mixed and matched, so go ahead, get creative and design the bathroom or kitchen of your dreams.

The Q-Jet System

The latest from Eljer is the Q-Jet flushing system which, includes the latest innovation in 1.6 gallon flush technology. This new "Jet Pump System," combined with conventional trim, increases the efficiency and produces an extremely quiet flush.



Modern Washerless Kitchen Faucets

Handsome, traditional styling blended with the latest technology describes the new washerless kitchen faucets. Eljer patented the washerless control cartridge, ensuring a lifetime of leak-free and drip-free use.

The Century line features two styles: the high-style spout and the traditional 10" spout. Both are available in a variety of finishes, including the opulent Endura-Brass™ polished brass finish, which comes with a lifetime warranty. The more contemporary single-lever faucet provides fashion and function. Styling starts with a bold spherical handle that complements the contours of the longer spout. Available with or without a spray.

*Eljer proudly
presents the
Risotto
Kitchen Sink...*

The New Risotto Kitchen Sink from Eljer combines Elegant Styling with Everyday Utility. The 9" Deep Bowls and oversized Bowl Area are accomplished within standard 33" x 22" dimensions, which makes the sink perfect for both remodeling and new construction applications. The Risotto is made of Durable Cast Iron Construction with a lustrous enamel finish that is sure to please the most discerning consumer.

Eljer

The Fine Art of Living

A **ZURN** COMPANY

A Stylish Blend of... *form*



and



function

Isuzu

VEHICLES THAT TAKE YOU FARTHER

sleek and sexy

We see design smooth out the rough edges with the invasion of sexy. Once reserved for the runway, sexy has moved to the hallway and every other room in the house. As the home furnishings market turns its focus on passionate design, heads are turning to catch the slightest glimpse.

From lush velvet carpet for under your feet to the silhouette of an iron-based lamp, we are attracted to the soft touch and fine lines of chic and seductive design. Sofas and chairs show off dangerous curves. Fabrics scream to be touched. Shiny patent leather seduces like a candlelight dinner. Chairs' shapely legs give new meaning to the words "take a seat."

Once upon a time, decorating was to be safe — pick a style and go with it. Now, it's about taking chances. The best design takes risks and pushes the envelope bringing decorating to a whole new level. High-gloss paint sheds some light on dull spaces. Stainless steel furniture adds flair to the home office. Tile and mosaics dress up the bath, and decorating with Lucite makes way for the future. Sleek and sexy? It's not for the faint of heart.

For over 80 years, Isuzu's inventive approach to manufacturing has resulted in many incredible new model introductions, breakthrough technologies, and tremendous overall success in its vehicles. Today, American Isuzu Motors Inc. continues its obsession with adventure machines.

1916 Eight years after Ford introduced the Model T, Isuzu gave birth to the auto industry in Japan with a 2-cylinder, 10 horsepower car.

1930s Isuzu solidified its reputation as an industry innovator with the introduction of the first forward control cab bus with air brakes; features which remain a mainstay of medium/heavy duty vehicles. Isuzu also produced 6X6 cargo trucks and passenger cars.



1965 Isuzu made the astonishing amphibian fire engine.

1984 American Isuzu Motors Inc. introduced the Isuzu Trooper to America, taking the country by storm, and defining the sport utility category.

1994 The Isuzu Rodeo became the first sport utility vehicle to win the grueling Alcan Winter Rally: over 4,000 miles from Seattle, Washington, north to the Arctic Circle and south to Anchorage, Alaska.

Isuzu products have powered expeditions to the South Pole, won rallies in the Arctic and the Sahara and survived testing during the August heat in Death Valley. Today, Isuzu vehicles are driven in over 100 countries worldwide.

Whether on a picnic at the lake, an off-road adventure, or an expedition in the icy mountains, Isuzu vehicles can handle your family outings. There is a point of difference; with Isuzu vehicles you'll go farther.



Every night, far to the north of where you are now, nature puts on a show for a fortunate few. The new Trooper will take you there to see it. Fourteen years of refinements have culminated in this, the rugged but stately, luxuriously appointed new Trooper. Heated leather seats and a powered glass moonroof ensure that you'll always have the best seats in the house. And with its new TORQUE-ON-DEMAND® traction system and more powerful 215 horsepower engine, the Trooper can help you find a different show every night. **The new 1998 Trooper.**

Watch the show. Performances nightly.

800 726 2700 / www.isuzu.com

Torque-On-Demand is a registered trademark of BorgWarner Automotive, Inc. ©1998 American Isuzu Motors Inc. "Go farther" is a trademark of American Isuzu Motors Inc.

Specialized Worldwide Builders
of Adventure Machines.





Wolf Range

HEATS THINGS UP

For over 65 years, Wolf Range Company has been a leading manufacturer of high-quality commercial and residential cooking equipment. Featured in thousands of homes, restaurants, hotels, and the institutions that serve leading chefs worldwide, Wolf Range has become synonymous with quality.

Wolf's Gourmet Series of ranges and cooktops is designed exclusively for the home. So whether you are the head chef of a prestigious restaurant or the head chef at home, you can experience the unparalleled performance of a Wolf Range. Touting the world's most energy efficient commercial style infra-red griddle, it automatically adjusts to the temperature of the food so both frozen and thawed food can be cooked at the same time.

Other Unique Wolf Features

- ◆ all Wolf stainless steel ranges and cooktops feature a high-grade, satin finish that is easy to clean and rust resistant.
- ◆ the spider grate pattern of the burners control heat distribution, so everything cooks evenly.

OUR NEW 36" RANGE
MAKES EVERYTHING.
INCLUDING
PERFECT SENSE.



It bakes, broils, sautes, simmers and fits perfectly in the kitchen. Features include:

24" depth

Dual sealed gas burners with automatic re-ignition, even in simmer

500 to 16,000 BTU

Optional 18,000 BTU thermostatically controlled infra-red griddle

Optional 16,000 BTU infra-red charbroiler

Optional 18,000 BTU infra-red broiler in oven

Optional fan-forced convection oven

2-year warranty includes parts and labor

For 20 more features and a little more information, call (800) 366-9653.

dig it

The Uprooted

Big trees are on the move at Disney World, where horticulturists have perfected transplanting

BY TOM CHRISTOPHER

IT'S AN ARBOREAL apotheosis: the 50-foot-tall silk oak (*Grevillea robusta*) slowly rises, straight up, to hover 10 feet above the ground. Then the Disney crane operator eases the tree over and onto the back of a flatbed truck. Five and a half tons of living timber, roots, and soil, he announces, as the tree is tipped over and strapped down. Nothing special, not a "hero," he adds, as the truck pulls away. The tree is on its way out of the Walt Disney World Tree Farm and Nursery and into the instant jungles of Orlando's newest theme park, Animal Kingdom.

Elephants walk and trees don't. That may seem an obvious point, but it's why, as a gardener, I found myself more impressed by the movement of the plants than of the animals on a recent visit to Animal Kingdom. As a zoo-cum-theme park, Animal Kingdom is entertaining. As an arboretum, though, it's astonishing. In just three years, Disney horticulturists have transformed 500 acres of cattle pasture and tree farms into a lush complex of mature jungle and savannah. To achieve this, they employed 850 species of trees, many of which they grew from seed collected in such exotic locales as Bali, Tasmania, Madagascar, and Nepal. Even more impressive than the diversity of the collection, though, is the sheer volume. To create Animal Kingdom, Disney moved 100,000 trees, nearly all of them mature.

The bulk of these trees came from local nurseries, many of which arose to supply Walt Disney World's voracious demand for plants. But the "heroes," the trees that by their size or striking shape define a landscape, were plucked from private gardens, woodlots, backyards, and old estates.

arrives to dig the tree, enclose its roots in a box or burlapped ball of earth, and haul it away. This is transplanting on a scale few others have ever attempted. The live oak that now graces Animal Kingdom's Harambe Village, for example, weighed 72 tons when ready for moving, and the box that confined its roots measured 20 feet by 20 feet.

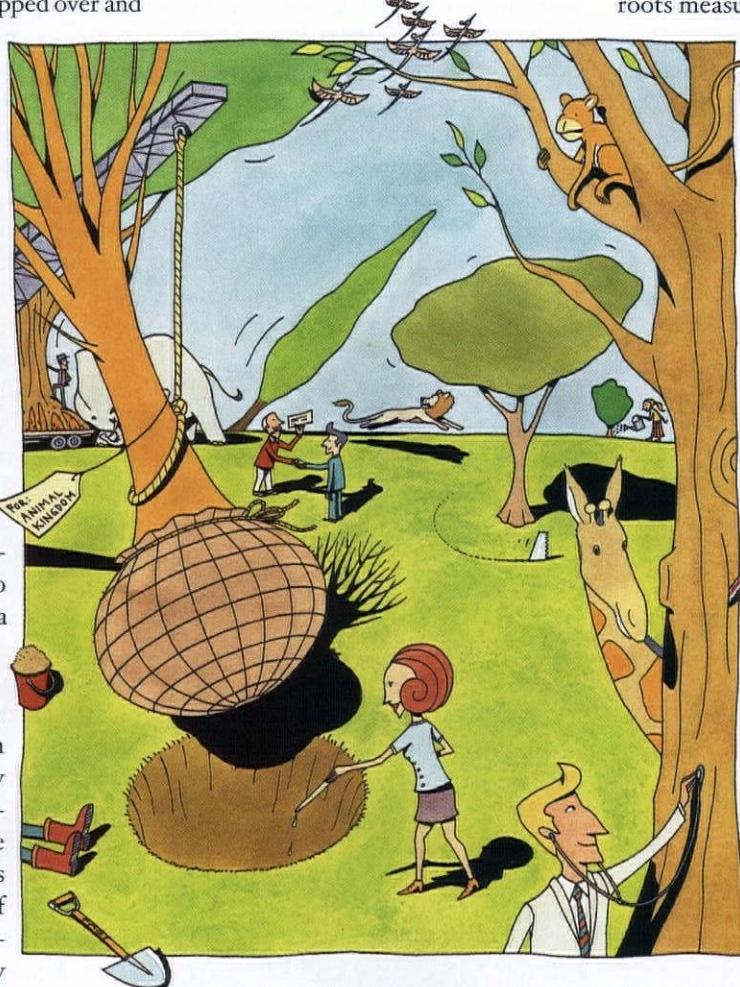
Normally, moving a large mature tree is a gamble—the best arborists count on losing one out of ten. Animal Kingdom's casualty rate is about 1 to 2 percent, according to Tom Wyatt, project manager of Animal Kingdom horticulture.

What are the secrets of Disney's success? Whenever possible, Wyatt says, Disney buys locally grown trees. These have proven that they can cope with Orlando's climate.

Equally important, the roots have adjusted to the local soil. Wyatt recalls an allée of Italian cypresses that Disney brought in (for another project) from a California nursery. These trees had grown up in clay, whereas the Orlando soil is sandy, and even though the species is known to flourish in central Florida, these specimens never

did. When a high wind blew over several cypresses, company horticulturists checked the roots and found that they had never spread out of the ball of earth in which they were shipped.

Actually, gardeners of the last generation fostered this incompatibility. They routinely "improved" any soil that they



Ever since the Spanish arrived with the first sweet orange, Florida's palmy climate has been tempting gardeners to experiment with exotic flora. For years now, Disney brokers have been indexing this vast botanical pool, identifying and buying the best specimens that they find. Once a deal is made, a crew

dig it

replaced in the planting hole with lavish doses of compost and sphagnum peat. In this way, they encased each root ball in a soil utterly different from that in the surrounding site. Disney horticulturists return soil to the hold unchanged, except by the addition of slow-release fertilizer briquettes (Orlando's sandy soil tends to be nutrient-deficient).

Preparation, Wyatt insists, is also crucial. Trees that Disney has grown on its own tree farm are root-pruned a year before transplanting. That is, a trench is dug around the tree to sever wide-ranging roots, and then immediately refilled with soil to encourage the growth of new roots closer in to the tree. The distance of the trench from the base of the tree depends on the diameter of the trunk; the formula that Wyatt follows is to move 5 to 6 inches outward for each inch of the trunk's diameter, or "caliper," as measured a foot above ground level. So, a tree with a trunk 10 inches thick has its roots severed 50 to 60 inches from the base.

When the trees' root balls are finally

excavated to prepare them for replanting, Disney workers take extraordinary care not to injure the roots. The trees are routinely dug out by hand, not by machine, and the size allowed each root ball follows a formula similar to that for root-pruning: 10 to 12 inches of diameter for each inch of trunk caliper.

The nursery industry has taken to wrapping root balls with burlap reinforced with nylon fibers. If left around the root ball when the tree is replanted, however, the nylon chokes growing roots. Yet to remove the wrapping can cause the root ball to collapse. So Disney wraps trees only in all-natural burlap, which rots away after replanting.

For extra support, Disney arborists encase the burlap-wrapped root balls in heavy wire hog fencing, using a baling hook to grab, twist, and tighten the iron girdle at strategic points. This extra casing further protects the integrity of the root ball, and it, too, needs no removal—rust eliminates it soon after the tree is planted. Typically, planting holes are carefully measured so that when a root ball is lowered into place, its top rests even with the surrounding soil. Miscalculating the depth of the

hole means that the root ball must be lifted back out, and that increases the risk that it will collapse.

THE MORE modest-sized trees are lifted by broad nylon slings slipped under the root ball. But that may stress the root ball unacceptably when the tree to be moved is really large, or even just a 50-foot *Grevillea*. Normally, Disney tree movers are very protective of the trunks, swathing them in burlap while a tree is moved, so that there will be no injury to the living tissue, the cambium, right under the bark. To lift a large specimen, though, they drill a two-inch hole right through the trunk and skewer it with a hardened steel pin. The slings are then fastened to the projecting ends. Once the tree is settled in its new home, the pin is pulled and hardwood dowel plugs are hammered into both ends of the hole. Driven just below the level of the bark, these provide a patch over which the tree soon heals.

Still, the greatest single factor in ensuring transplanting success, Disney horticulturists agree, is proper watering afterward. Scott Shultz, who salvages trees threatened by construction all over the Disney World complex, replanting them wherever there is a need, quotes another formula: each transplant receives 1½ to 2 gallons of water per inch of trunk caliper per watering. Because overwatering is as harmful as drought, irrigation is operated by a network of computer-driven weather stations and rain gauges. By monitoring rainfall, temperature, humidity, wind, and sun, this system calculates how rapidly transplants suck the moisture from the soil, and delays or reduces the scheduled waterings as necessary. There's even a formula for weaning the trees: three months of irrigation should be allowed for each inch of trunk caliper.

Formulas, preparation, and a delicate touch all have played a part in the creation of Animal Kingdom's impressive treescape. But as in everything that Disney does, there is showmanship, too. The windblown acacia trees I admired while on safari through the savannah? Those are makeovers, native Florida live oaks that once shaded cattle; a slick Disney haircut gave them their African identity.



Hekman's Tour de France Collection

Now At Substantial Savings For A Limited Time.

HEKMAN

A HOWARD MILLER COMPANY

For the name of a participating dealer call 800.253.5345

Showrooms to the trade in Dallas and High Point. Hekman Furniture, 1400 Buchanan SW, Grand Rapids, MI 49507

House & Garden · OCTOBER 1998



The time is early Persia. When the court of the Safavid dynasty was rich in life, beauty and romanticism. When great artisans were attaining new artistic heights. Reflecting the sensuous nature of this golden period is the Pavillion CollectionTM. This sumptuous grouping is a melding of intricate curvilinear designs, a rich color palette and pure hand spun wool that creates a refined sensual elegance. Available in a variety of sizes.

FEIZY RUGS

Feizy Center • 1949 Stemmons Freeway • Dallas, Texas 75207 • 214.747.6000 • 800.779.0877
For information on a dealer in your area please call 800.779.0877, extension 241.

New York, NY ABC CARPET & HOME 212.473.3000, ext 320 • Pittsburgh, PA LINDER'S ORIENTAL RUG GALLERY 412.771.2345 • Fairfax, VA MASTERCRAFT INTERIORS 703.385.8822 • Birmingham, AL THE 18TH STREET ORIENTAL RUG 800.753.9113 • San Francisco, CA JALILI INTERNATIONAL (to the trade only) 415.788.3377 • Saratoga, CA SARATOGA RUG GALLERY 408.872.0607 • Newport Beach, CA HART'S RUGS & CARPET 714.955.0435 • San Diego, CA OUTRAGEOUS RUGS 619.536.9118 • Dania, FL JALIL'S ORIENTAL RUGS (to the trade only) 954.923.7780 • Del Ray Beach, FL ABC CARPET & HOME THE OUTLET 561.279.7777 • Sarasota, FL RUGS AS ART 941.921.1900 • Atlanta, GA DESIGNERS CARPET (to the trade only) 800.241.0456 • Dallas, TX GABBERTS FURNITURE 972.233.3232 • Houston, TX LOUIS SHANKS FINE FURNITURE 713.780.9771 • San Antonio, TX LOUIS SHANKS FINE FURNITURE 210.691.1515 • Birmingham, MI AZAR ORIENTAL RUGS 248.644.7311 • Minneapolis, MN GABBERTS FURNITURE 612.927.1500 • New Orleans, LA HURWITZ MINTZ 504.568.9555 • Cincinnati, OH ARIA'S ORIENTAL RUG 513.745.9633 • Akron, OH ORIENTAL RUG WORLD 330.864.9901 • Toronto, Canada ELTE CARPET 416.785.7885

dealer's choice

Blue Belles

A set of cobalt-blue cordial glasses spotlights the special splendors of antique Baccarat crystal

BY WENDY MOONAN

In 1930, the maharaja of Gwalior, India, commissioned a monumental chandelier from Baccarat, the famed French crystal makers. He built a new palace to display it, but when the chandelier was installed—disaster! The ceiling collapsed; the chandelier smashed to bits on the floor. Undaunted, the maharaja rebuilt the hall, testing the strength of the new ceiling by having an elephant lifted by crane onto the roof. When it held, he ordered another chandelier.

Baccarat lead crystal has been bringing down the house (so to speak) since 1764, when Louis XV sanctioned the building of the original glassworks in the province of Lorraine. New and custom-made Baccarat crystal will always have cachet. But to some discerning Baccarat fanciers, the rule of thumb is: the older the glass, the better. Antiques dealers note that discontinued patterns and early examples of designs still in production are today's most sought-after Baccarat crystal pieces. New York dealer Alice Kwartler says that one of the reasons some people insist on antique Baccarat is simply that "they want something distinctive their friends can't buy."

She should know. Kwartler, who may sell more antique Baccarat crystal than anyone in the United States, says she has trouble keeping the stemware in stock. "I've sold twenty sets in the last year and a half," she says. "And it's very difficult to find whole sets." At the moment, Kwartler has only one, a dozen cut-crystal glasses from the Elbeuf service, a pattern that Baccarat

produced from 1908 to 1994.

The glasses are fourteen and a half inches tall, with a cobalt bowl on top of a tall, clear stem. Although Baccarat calls them cordial glasses, Kwartler sometimes wonders if they "were made only to look at. They were so difficult to make and are so fragile."

The glasses are crafted by a unique method called color cut to clear. As Kwartler explains, "It's an overlay process. First, the crystal glass is made. Then its clear bowl is layered with cobalt glass. The cobalt is then cut back to reveal the clear glass, which makes the pattern stand out." The glass is cut on both stem and bowl. Cutting cased crystal is an extremely delicate task. "One mistake and you can't go on," Kwartler says. "In the old days, children were apprenticed to [learn crystal engraving] at age seven." The 12 glasses cost \$9,800, or \$800-plus per stem.

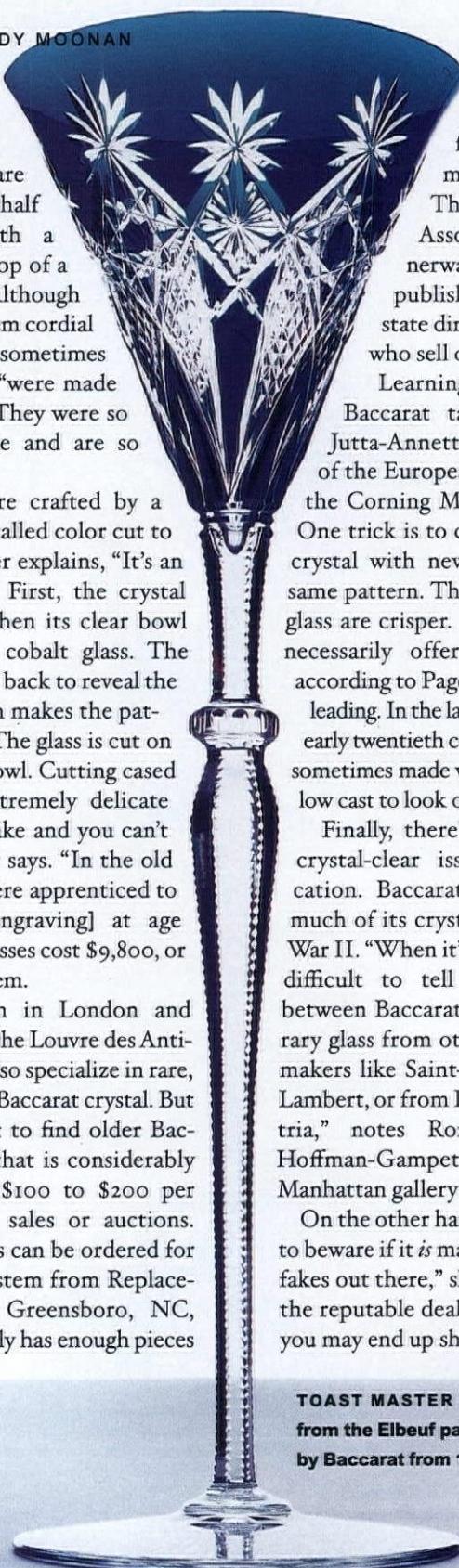
Mallet & Son in London and Galerie Suger in the Louvre des Antiquaires in Paris also specialize in rare, if pricey, antique Baccarat crystal. But it is not difficult to find older Baccarat glassware that is considerably less expensive—\$100 to \$200 per stem—at estate sales or auctions. Individual glasses can be ordered for about \$100 per stem from Replacements Ltd. of Greensboro, NC, which occasionally has enough pieces

in one pattern for a set of eight matching glasses. The International Association of Dinnerware Matchers also publishes a state-by-state directory of dealers who sell old Baccarat.

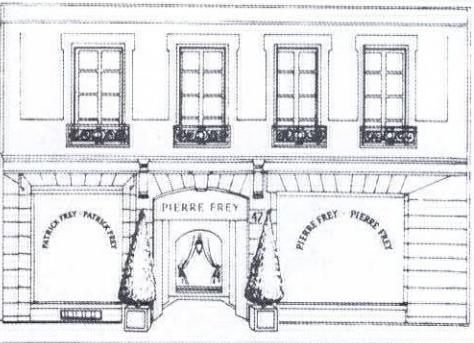
Learning to evaluate old Baccarat takes time, says Jutta-Annette Page, curator of the European collection for the Corning Museum of Glass. One trick is to compare antique crystal with new glasses in the same pattern. The cuts in the old glass are crisper. Color does not necessarily offer clues to age, according to Page, and can be misleading. In the late nineteenth and early twentieth centuries, glass was sometimes made with a gray or yellow cast to look old.

Finally, there's the less-than-crystal-clear issue of identification. Baccarat did not mark much of its crystal before World War II. "When it's not marked, it's difficult to tell the difference between Baccarat and contemporary glass from other French glass makers like Saint-Louis or Val St. Lambert, or from Lobmeyer in Austria," notes Ron Hoffman of Hoffman-Gampetro Antiques, a Manhattan gallery.

On the other hand, Kwartler says to beware if it *is* marked: "There are fakes out there," she says. "Stick to the reputable dealers." Otherwise, you may end up shattered.



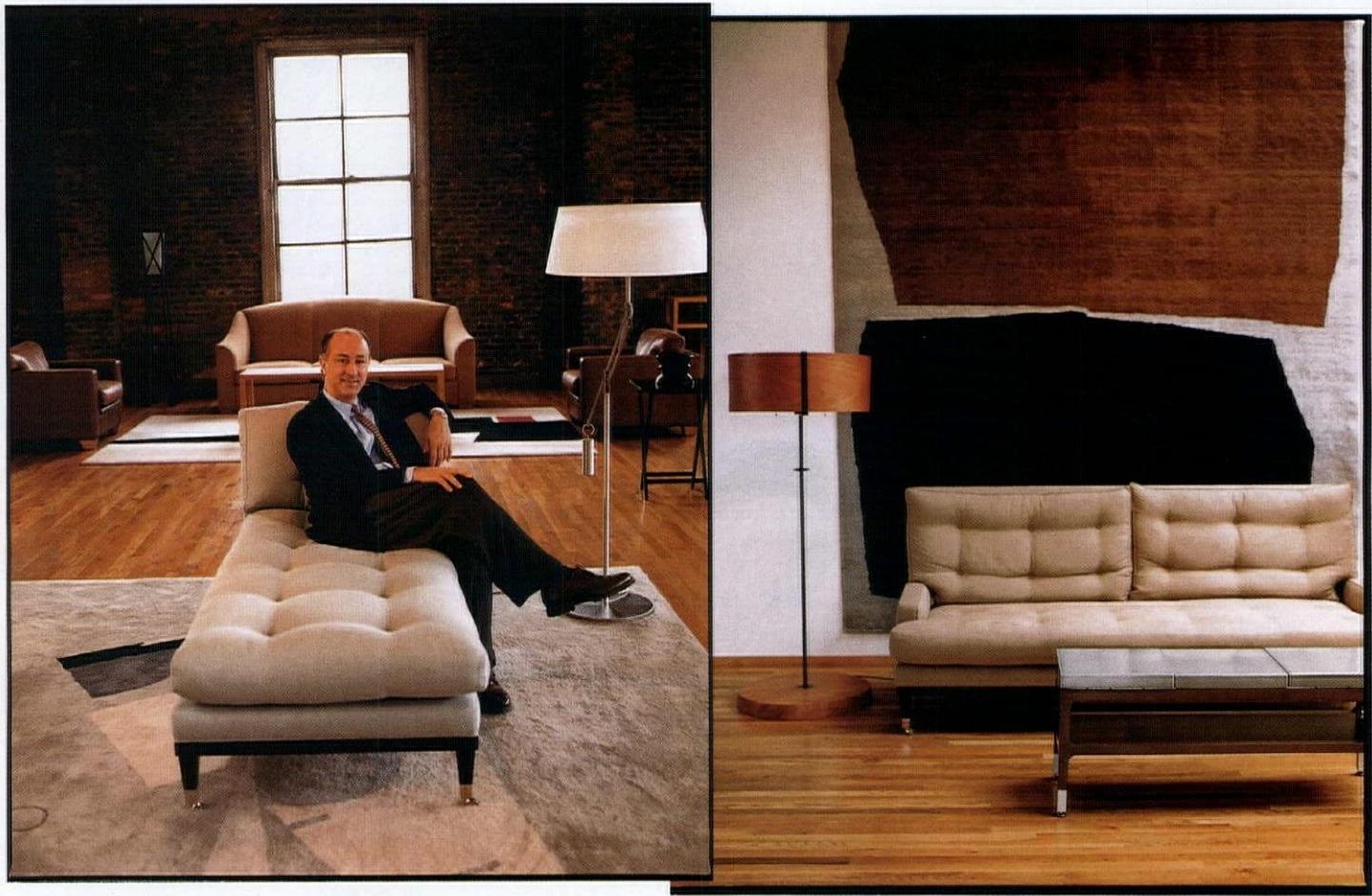
TOAST MASTER A cordial glass from the Elbeuf pattern, produced by Baccarat from 1908 to 1994.



PIERRE FREY

Paris

12 East 33rd Street New York, NY 212 213 3099
Through Designers and Architects



Breaking the Mold

In a unique odyssey, Ralph Pucci has gone from making mannequins to running New York's most intriguing furniture showroom

BY GREGORY CERIO

CALL IT A TALE of two floors. Eleven flights up in a commercial loft building in Manhattan, the work in a typical light manufacturing firm—a mannequin maker—proceeds apace. Some workers mold fiberglass bodies; another employee spray-paints a pair of dummy arms; a platoon of torsos, ready for shipment, guards a windowless wall.

Climb one staircase, and suddenly all is serene, clean, and very stylish. Here, in a home-furnishings showroom, jazz plays softly. Rugs by London designer Christopher Farr and the French firm Ecart cover polished wood floors. Brick

walls serve as backdrops to sleek yet welcoming furniture by architect Patrick Naggar; warm, Brancusi-like pieces by Chris Lehrecke; and Ecart's modernist classics. Ten-foot windows give onto a gorgeous city panorama.

If the transition between floors is startling, it's odder still that both levels are part of the same company: Pucci International, a family mannequin business that now encompasses one of the hottest furniture dealerships in New

York. Ask owner Ralph Pucci how he managed this remarkable commercial parlay, and he says with a shrug, "It really all makes sense."

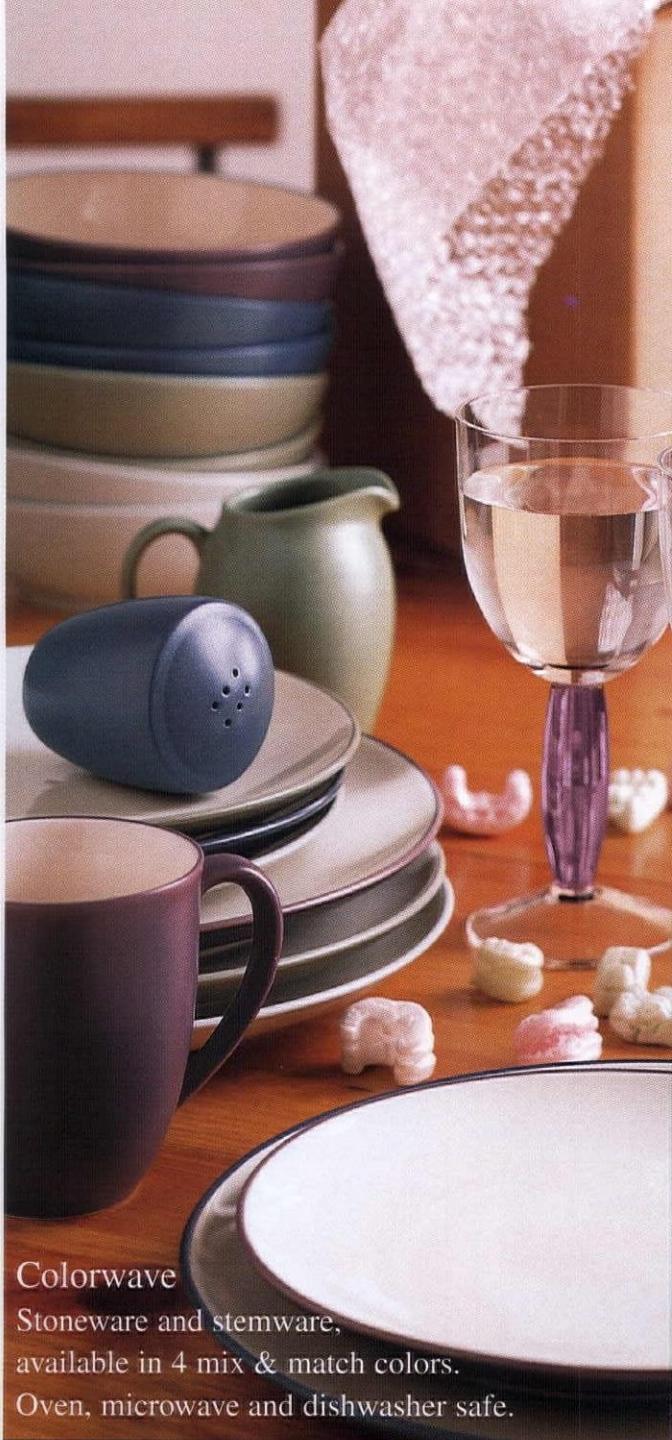
And, actually, it does. As Pucci explains, in the '80s all dummies looked the same. "Everyone did realistic mannequins, and I wanted to try something different: abstract, active poses," he says. "I went to the up-and-coming artists and designers," including Ruben Toledo and Andrée Putman.

"I had such pleasure and fun," recalls Putman, whose first Pucci mannequin was created for Barneys. "The mannequin had one eye and no nose, but a beautiful full mouth. I still remember

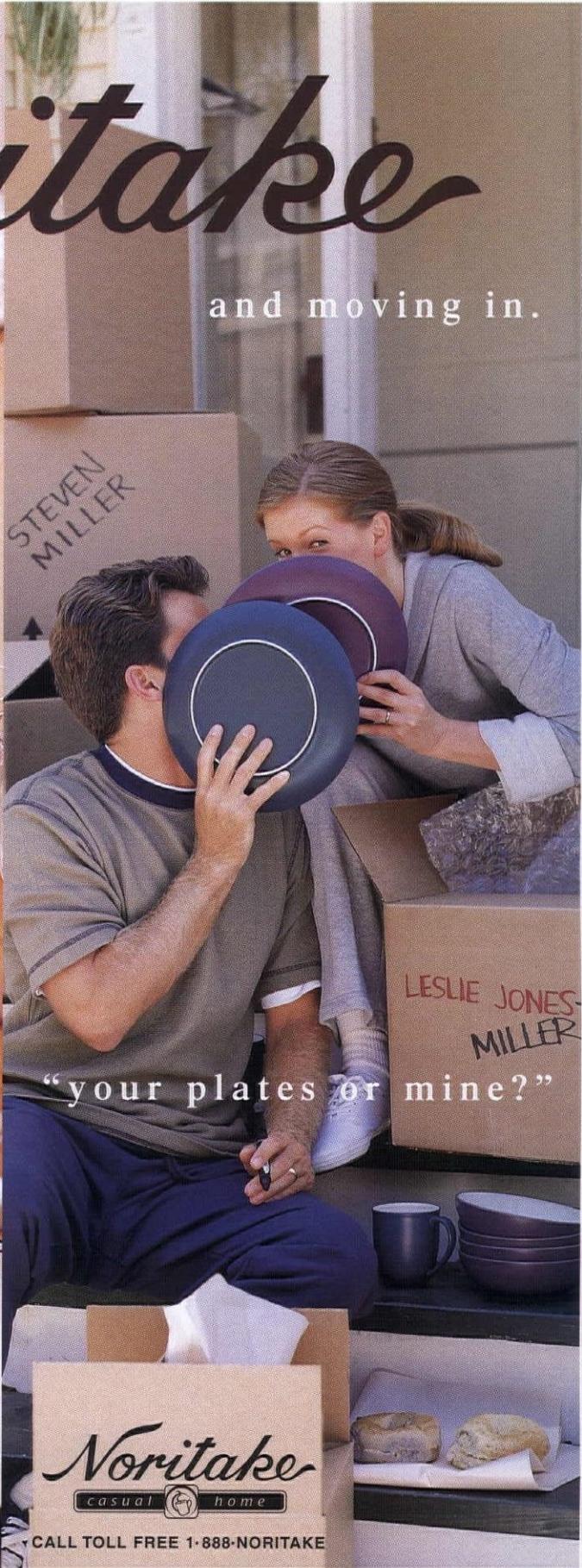
KING RALPH Pucci perches on a Naggar divan atop an Ecart rug; right, a Farr rug backs a Naggar sofa, ceramic Ecart table, and Lehrecke veneer-shade lamp.

Noritake

and moving in.



Colorwave
Stoneware and stemware,
available in 4 mix & match colors.
Oven, microwave and dishwasher safe.



Noritake
casual home

CALL TOLL FREE 1-888-NORITAKE

Win Free Noritake Dinnerware! www.noritake.com

Garnet Hill is the catalog of distinctive bedding

The comfort and quality of our linens, blankets, comforters and pillows are legendary. and more.

You'll also find women's fashions, kid's bedding and clothing, thirsty towels and more of the finer materials of life.

Shop with us for natural fibers, beautiful design and exquisite craftsmanship.

Phone today for a free color catalog
1.800.622.6216, code HG108

Garnet
Hill

231 Main Street
Franconia, NH 03580



Langley Bookshelf

Catalog Available



BRITISH KHAKI FURNITURE
62 GREENE STREET • NEW YORK • NY • 10012 • 212.343.2299

the good life

Spray your own olive oil without chemicals or propellants



Cooks everywhere are discovering the magic of Misto™ The Gourmet Olive Oil Sprayer for high flavor, low-fat cooking. Simply add your own oil to this beautiful dispenser and spray with fingertip ease for elegant salads, pasta, pizza and veggies. Perfect for roasting, sautéing and basting without brushes. With Misto there's no chance of cross-contamination with raw foods like chicken. Misto makes an excellent gift for people who enjoy delicious, healthy food. In stores everywhere for \$19.95 or call 1-888-OIL-SPRAY (888-645-7772) or visit www.misto.com



Chef's Choice for Better Butter

A favorite of chefs around the world, the French-inspired Butter Bell™ crock safely stores one stick of butter at room temperature for up to 30 days. You'll have soft, spreadable butter without refrigeration, spoilage or odors. Hand-painted floral (pictured), \$21.95 + \$4.95 s/h; white raised floral, \$17.95 + \$4.95 s/h. Free herbal butter recipes with every order. Makes a great gift! To order call 1-888-575-1900. CA res. add 8.25% sales tax. For mail-in orders write: L. Tremain, Inc., 4748 Admiralty Way, #10728, Marina del Rey, CA 90295. Visit the on-line catalog at www.butterbell.com

Take note: Color your world with Noritake.

sketches

pushing my thumb into the modeling clay to make a dimple in her chin."

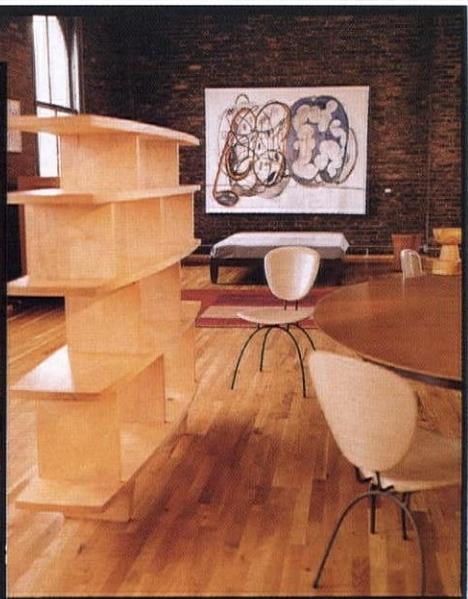
Others enjoyed the surprising amount of artistic freedom Pucci granted them, even in a commercial venture. "You do your thing, and Ralph takes it from there," says Toledo, who has now designed several lines of mannequins for Pucci, most reminiscent of the slouchy, louche hipsters typically seen in Toledo's artwork. "He's an incredibly brave businessman in that he trusts creativity."

Luminaries like Andy Warhol and Thierry Mugler began to show up at Pucci's unveiling parties for the new mannequins. Before he knew it, Ralph was part of the fashion and art crowds. It was Putman, then head of Ecart, who in the early '90s suggested that Pucci market furniture. "I was impressed to see how pleasant, curious, and interested Ralph was about people who are often intimidating," she says. "The more I became familiar with him, the more I thought he should do what he seemed born to do: deal with artists."

Despite Putman's confidence, Pucci admits, "I was hesitant at first. But we already had all these department stores coming through, so I said, 'What the hell,' and tried it." Immediately, Pucci says, he worried that his worst fears would be realized. "We didn't know what we were doing," he says. "After our first trade show, we had a thousand leads, and no sales. But little by little we developed a following."

Success bred success. In 1997, Toledo introduced Pucci to his friend Lehrecke, who was beginning to make a name for himself with designs that blend modernism with the feel of ancient crafts. "Ralph has great instincts," Lehrecke says. "He never tells me what to design, but he edits me. I've gone in so many directions, and some Ralph wasn't interested in. Looking back, I have to say he was right on the money."

That reputation has helped Pucci add to his list of designers. Last year, he



CRAFT SINGLES Pucci showcases the many modes of designer Chris Lehrecke, whose work has a unifying simplicity.

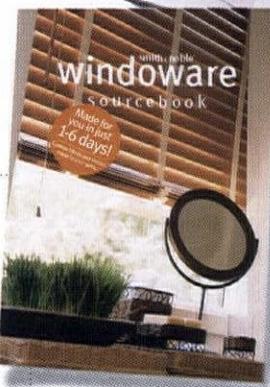
brought in Farr's rugs, and teamed up with the Egyptian-born Naggar to produce a small line of sofas and chairs. This fall, Pucci is including a line of minimalist, geometric furniture from British designer Spencer Fung.

Of course, mannequins are still a big part of the business. At the moment, the Pucci showroom is dotted with goofy,

brightly colored characters designed by artist Kenny Scharf, which play well with the subdued tones of the furniture. To Pucci, the mix is perfect. "I like clean, simple designs," he says. "I never want to get trendy." That's a smart policy in the home-furnishings world. But then, as many a design maven will tell you, Ralph Pucci is no dummy. 

Don't do windows without us

The all-new Smith+Noble Windowware Sourcebook brings the world's best window treatments right to your fingertips. It is filled with hundreds of ideas and innovative, affordable window fashions that are custom-made to your exact sizes in as little as one day!



For a free Sourcebook call:

1.800.695.8777

Ask for Dept.#0305

Or Write To:
PO Box 1387 Corona, California 91718

Name: _____

Address: _____

City: _____

State: _____

Zip: _____

smith+noble®

turn of the screw

Got That Sinking Feeling?

Head for Home Depot, which stocks everything you need for home repairs, including relentless optimism

BY JERRY ADLER

I HATE Home Depot.

Actually, that's a lie. I love Home Depot. I love the comforting certainty that if I ever need to replace a laundry-room sink again, I can find somewhere within the store's vastness a straight coupling, a close nipple, and a street elbow, all in half-inch brass; a 20-inch stainless-steel basin, 4-foot laminate countertop and sink base, speedy valves, faucet set, and flex line. Of course, I could get most of that stuff in a plumbing supply store, too, but where else could I also pick up a new saber saw, a deep-scanning stud sensor and an electronic level, a package of shims, and a 50-pound sack of decorative crushed stone? You don't need crushed stone to install a sink, obviously, but it's perfect for when you mis-cut the opening for the basin and ruin the countertop. You tie the bag around your neck and step off a wharf and never have to face your wife again.

Of course, it is the promise of Home Depot that nothing like that will happen. I love the illusion of mastery that the place conveys, the conviction that somehow all the problems you have encountered your whole life in attempting to do something as simple as change a faucet washer could have been overcome if you just had more tools, better advice, and an improved attitude—instead of, say, an extra pair of hands and the dexterity of Vladimir Horowitz. Home Depot is the Crystal Cathedral of hardware, a monument to positive thinking, whose bible is the 480-page *Home Improvement 1-2-3*. Tile your own bathroom! Hang your own suspended ceiling! Rewire your kitchen! The book captures Home Depot's refreshingly empirical approach

to home repairs and improvements; its unspoken motto appears to be: The customer can always build another house. It blithely asserts that to remove and replace a sink, "a relatively quick and inexpensive way to make a big improvement" in a bathroom or kitchen, should take, depending on one's level of expertise, from two to five hours, when my own experience suggests a more realistic estimate would be approximately four months.

In fairness, I should explain that three of those months were occupied with removing the existing sink, a cast-iron, double-basin behemoth that you could bathe an Old English sheepdog in. It weighed about as much as I do and was fastened to the wall with four heavy and thoroughly rusted lag bolts, way up behind the backsplash. When I crawled underneath to try and grab them with a basin wrench, I found it very distracting to imagine the whole contraption pulling out of the wall and squashing my head like a brick dropping on a tangerine. So I undertook to make four holes in the backsplash large enough to let me get a socket wrench on the bolt heads from the front. First I chipped off the porcelain coating with a hammer, then drilled a series of holes in the quarter-inch-thick cast iron and reamed them out with rotary grinding wheels on a power drill, a task roughly akin to digging a house foundation with a snow shovel.

Once I got the sink down, it was a simple matter of breaking it up with a sledgehammer into pieces small enough to carry downstairs and smuggle, one by one, into the trash, a job that really needn't have taken very long at all, except that even wearing OSHA-certified ear protectors I could stand to do it for only an hour or so a day. So you can hardly fault Home Depot for not

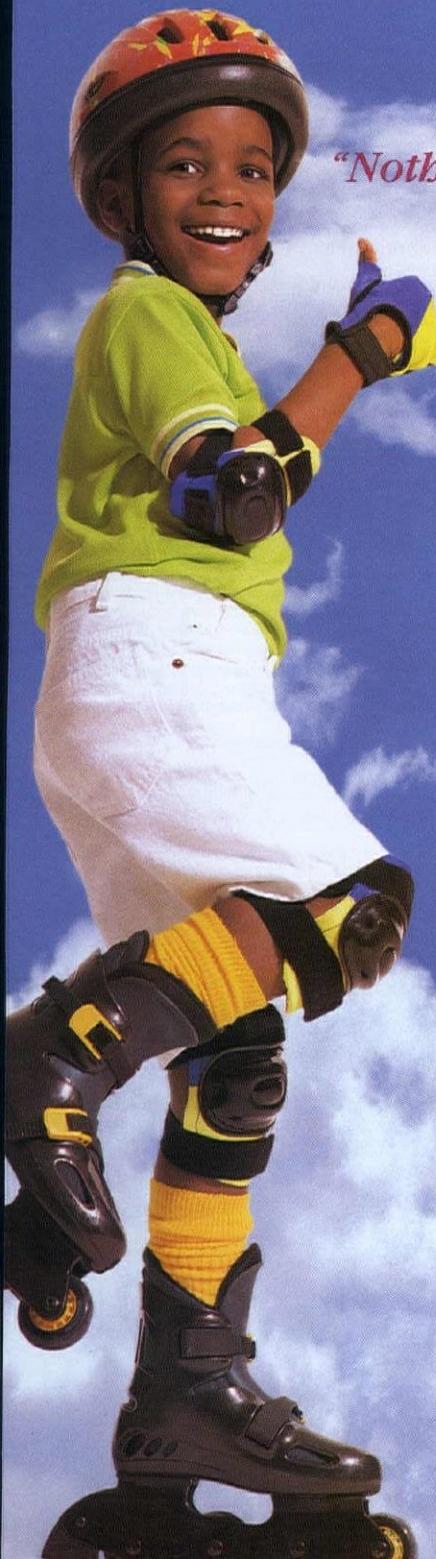




Seasonal Allergy Relief That Lets Kids Be Kids

Ask your
child's doctor
about a trial of
CLARITIN® Syrup.

"Nothing but
blue skies
from now on"



Won't make kids drowsy
or wind them up.

In studies, the incidence of drowsiness (2%) and hyperactivity (3%) was similar to that with placebo (sugar water) (4% and 1%, respectively) at the recommended dose. Drowsiness may occur if you take more than the recommended dose.

Keeps working a full 24 hours.

For children ages 6 years and older, one dose means effective, 24-hour relief from their itchy, watery eyes; runny nose; itchy palate; and sneezing.

Pediatric safe.

CLARITIN® Syrup has a low occurrence of side effects, which occurred about as often as they did with placebo (sugar water). Most common were nervousness, wheezing, fatigue, and hyperactivity.

Alcohol free, dye free, and great fruit flavor.

Nondrowsy antihistamines, such as CLARITIN® Syrup, are available by prescription only. Always talk with your child's doctor about any medication your child may take. Also, ask him or her for important information concerning this product.

Once-a-day

Claritin® Syrup
(loratadine) 10 mg per 10 mL

For a \$5.00 rebate certificate and important free information about seasonal allergy relief for children (and the entire family),

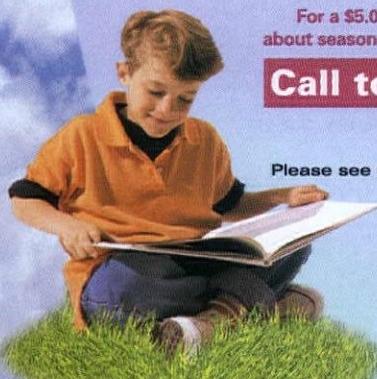
Call toll free 1-888-833-0003

www.claritin.com

Please see next page for additional important information.

Schering / KEN

Copyright © 1998, Schering Corporation, Kenilworth, NJ 07033.
All rights reserved. CS0292/21262803 2/98 Printed in U.S.A.



"BLUE SKIES" By Irving Berlin
© 1927 (Renewed) by Irving Berlin. Irving Berlin Music Company.

CLARITIN®

brand of loratadine

TABLETS, SYRUP, and RAPIDLY-DISINTEGRATING TABLETS

BRIEF SUMMARY (For full Prescribing Information, see package insert.)

INDICATIONS AND USAGE: CLARITIN is indicated for the relief of nasal and non-nasal symptoms of seasonal allergic rhinitis and for the treatment of chronic idiopathic urticaria in patients 6 years of age or older.

CONTRAINDICATIONS: CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

PRECAUTIONS: General: Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations.**)

Drug Interactions: Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QTc intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

	Loratadine	Descarboethoxyloratadine
Erythromycin (500 mg Q8h)	+ 40%	+46%
Cimetidine (300 mg QID)	+103%	+ 6%
Ketoconazole (200 mg Q12h)	+307%	+73%

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

Carcinogenesis, Mutagenesis, and Impairment of Fertility: In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the unactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a mg/m² basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m² basis).

Pregnancy Category B: There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a mg/m² basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

Nursing Mothers: Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an AUC_{milk}/AUC_{plasma} ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

Pediatric Use: The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

ADVERSE REACTIONS: CLARITIN Tablets: Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day varied from 2 weeks' to 6 months' duration. The rate of premature withdrawal from these trials was approximately 2% in both the treated and placebo groups.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF MORE THAN 2% IN PLACEBO-CONTROLLED ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS 12 YEARS OF AGE AND OLDER

PERCENT OF PATIENTS REPORTING

LORATADINE 10 mg QD n = 1926	PLACEBO n = 2545	CLEMASTINE 1 mg BID n = 536	TERFENADINE 60 mg BID n = 684
Headache	12	11	8
Somnolence	8	6	22
Fatigue	4	3	10
Dry Mouth	3	2	4
			2

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar to those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race, although the number of nonwhite subjects was relatively small.

CLARITIN REDITABS (loratadine rapidly-disintegrating tablets): Approximately 500 patients received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials of 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those seen with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result in an increased reporting frequency of mouth or tongue irritation.

CLARITIN Syrup: Approximately 300 pediatric patients 6 to 12 years of age received 10 mg loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 children were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events in these pediatric patients were observed to occur with type and frequency similar to those seen in the adult population. The rate of premature discontinuance due to adverse events among pediatric patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATED PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING		
	LORATADINE 10 mg QD n = 188	PLACEBO n = 262
Nervousness	4	2
Wheezing	4	2
Fatigue	3	2
Hyperkinesia	3	1
Abdominal Pain	2	0
Conjunctivitis	2	<1
Dysphonia	2	<1
Malaise	2	0
Upper Respiratory Tract Infection	2	<1

In addition to those adverse events reported above (≥ 2%), the following adverse events have been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

Autonomic Nervous System: Altered lacrimation, altered salivation, flushing, hypoesthesia, impotence, increased sweating, thirst.

Body As A Whole: Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, earache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

Cardiovascular System: Hypertension, hypotension, palpitations, supraventricular tachyarrhythmias, syncope, tachycardia.

Central and Peripheral Nervous System: Blepharospasm, dizziness, dysphonia, hypertension, migraine, paresthesia, tremor, vertigo.

Gastrointestinal System: Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulence, gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

Musculoskeletal System: Arthralgia, myalgia.

Psychiatric: Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired concentration, insomnia, irritability, paroxysms.

Reproductive System: Breast pain, dysmenorrhea, menorrhagia, vaginitis.

Respiratory System: Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptysis, laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

Skin and Appendages: Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpura, rash, urticaria.

Urinary System: Altered micturition, urinary discoloration, urinary incontinence, urinary retention.

In addition, the following spontaneous adverse events have been reported rarely during the marketing of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necrosis; alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

OVERDOSAGE: In adults, somnolence, tachycardia, and headache have been reported with overdoses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and palpitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syrup. In the event of overdose, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary.

Treatment of overdose would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

No deaths occurred at oral doses up to 5000 mg/kg in rats and mice (greater than 2400 and 1200 times, respectively, the maximum recommended human daily oral dose on a mg/m² basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m² basis.

Schering Corporation
Kenilworth, NJ 07033 USA

Rev. 3/98

19628426T-JBS

CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) are manufactured for Schering Corporation by Scherer DDS, England.

U.S. Patent Nos. 4,282,233 and 4,371,516.

Copyright © 1997, 1998, Schering Corporation. All rights reserved.

TURN of the screw

anticipating these particular problems.

And, in fact, I love Home Depot. I love the fact that it labels its lumber by the kind of tree it was cut from. I love to think of myself as the kind of craftsman who knows and cares about the differences in tensile strength or grain or straightness between different kinds of wood, although the fact is it pretty much all just looks like lumber to me. I can lose myself for hours in a display of no fewer than 42 varieties of wire, chain, cable, twine, and rope. I love the helpful spirit of the place, the fact that you can stop just about any employee and ask any question at all and get a full and cheerful answer. Also, I have discovered, if the answer isn't to your liking you can ask a different salesperson and get another one.

I discovered this when I went there with a friend who wanted to construct a basketball practice court in his backyard. For complicated reasons, my friend didn't want to just pave over the area, so we drew up plans for what amounted to a plywood-floored deck six inches off the ground. Every salesperson at Home Depot we talked to saw flaws in this plan, but all for different reasons. By selectively piecing together the various responses, my friend and I were able to justify spending more than \$500 on lumber, nails, concrete, joist hangers, carriage bolts, and miscellaneous hardware, plus a power planer that I had had my eye on for some time but had been lacking a clear-cut justification to purchase. You never come home empty-handed from a shopping trip to Home Depot, or, for that matter, with fewer things than you thought you were going to buy.

I love Home Depot for the way it takes the mystery out of buying hardware—the fear that even the most innocuous transaction can suddenly turn ugly when the guy behind the counter climbs a ladder to the topmost shelf, looks down over his shoulder at you, and asks something like, "Did you want #8 screws with that or will 6s be okay?" How many people have fled, red-faced and mumbling, from a hardware store rather than have to grapple

with the choice of brass or stainless, left-hand or right, male or female? Eventually they learn that the way to buy hardware in a regular hardware store is to bring in an example of the object you wish to purchase—a worn-out Gerber faucet stem that you want to replace with a new one, say—drop it on the counter, point, and grunt. At

ticello. Whereas at Home Depot I am confronted by a choice of dozens of pointing trowels, margin trowels, brick trowels, pool trowels, and finishing trowels in various sizes, plus a selection of edgers, groovers, and floats, each uniquely suited to its precise task, which the guy in the orange apron can expound on with as much depth as if I

You never come home empty-handed from a **shopping** trip, or with fewer things than you thought you were going **to buy**

Home Depot, however, the salespeople don't think it's their business to trip you up with embarrassing questions like "Half-inch or five-eighths?" They sincerely want to help.

OF COURSE, it's also true that if I need, say, a trowel, I can go to the hardware store around the corner and choose from the contents of a box full of trowels, all pretty much the same and apparently dating roughly from the construction of Mon-

were erecting a cathedral. Which, to tell the truth, can also drive me nuts when all I want is to pour a little column footing in my friend's backyard. The profusion of tools and materials on display can turn oddly oppressive, mocking me with the suspicion that my skills won't measure up to their standards. Sometimes, I think, I'd be happier not having to choose between a two-by-four of spruce or Douglas fir.

Only don't get me wrong.
I love Home Depot.



Tonight show.

At Workbench, our bedroom collections put on exquisite performances every day, every night. From sophisticated design to international style and perfectly proportioned pieces, you snooze, you choose. Superior construction included. Sleeping arrangements, up to you.

NEW YORK NEW JERSEY CONNECTICUT PENNSYLVANIA MASSACHUSETTS OHIO WISCONSIN MICHIGAN ILLINOIS
800-380-2370

workbench
discover the value of good design



Building Sights

In a new photo-memoir, Julius Shulman recalls his career as the photographer of choice to masters of modern architecture

BY RICHARD BUCKLEY

In 1959, Julius Shulman photographed the first house ever designed by a young architect fresh out of USC named Frank Gehry. The two never worked together again. It has taken Shulman, an ardent modernist, almost four decades to accept Gehry's maverick experiments with form, color, and materials. The two got reacquainted last year, and Shulman admits: "He's beginning to convert me."

Their meeting led Gehry to invite Shulman to Bilbao, Spain, to photograph his Guggenheim Museum. Shulman, in turn, asked Gehry to write the preface to *Julius Shulman, Architecture and its Photography*, an illustrated memoir to

be published this month by Taschen.

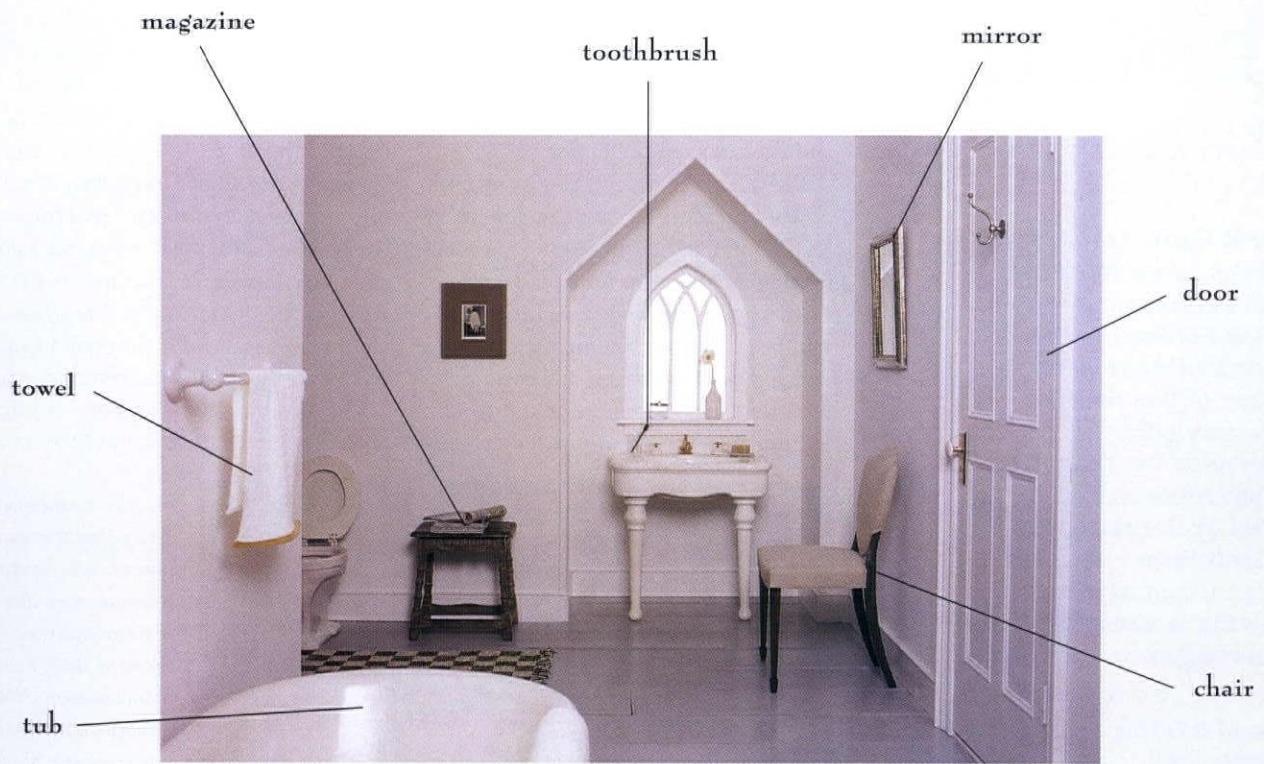
Shulman's relationship with Gehry is one of many in a career as an architectural photographer that lasted fifty years, until his retirement in 1986. That Shulman is regarded as the master in his field is ironic, considering he got into the profession almost accidentally.

In 1936, Shulman befriended a lodger in his sister's house—a draftsman for architect Richard Neutra. One day Shulman was invited to see a Neutra house

LENS CRAFTER Shulman's famed 1960 photograph of Case Study House #22, left; Shulman (with camera) and architect Richard Neutra in 1950 in Montecito.

under construction, and on a whim he photographed it with his pocket Kodak. He sent the photos to his friend as a gift, and almost immediately received a call from Neutra. That day he became an architectural photographer.

Although Shulman's relationship with Neutra was perhaps the photographer's most complicated and intense, he developed equally strong professional friendships with other well-known California architects, such as R. M. Schindler, Gregory Ain, J. R. Davidson, and Raphael Soriano. "I began," says Shulman, "in the first years after the Depression, when people began to build and architects became active." In those early days,



bathroom

Nothing brings a room together like wallpaper.

With a few rolls of paper and a little glue, you'll do more than just decorate a room. You'll complete it.

Share redecorating ideas with your wallpaper dealer. Let your muse run loose. ©1998 Wallpaper Council

Open house

LUX BOND & GREEN DEFINING MOMENTS

House & Garden invites you to join us as we celebrate the 100th Anniversary of Lux Bond & Green—one of Connecticut's foremost retailers of fine jewelry and luxury gifts.

Afternoon tea featuring inspired tabletop designs created by Bernardaud and Scott Potter, designer of elegant and dramatic decorative accessories and servingware.

SATURDAY, OCTOBER 17

Lux Bond & Green
46 LaSalle Road
West Hartford, CT
1:00 - 4:30 pm

For more information, call 1.800.LB.GREEN.

HOUSEWARMING

House & Garden is pleased to welcome Niermann Weeks to their new home.

Niermann Weeks
Washington, D.C. Design Center
300 D Street, SW
Washington, D.C. 20024
For information, call 202.488.1220.

Also, don't forget to visit Niermann Weeks' New York home.

Niermann Weeks
The Fine Arts Building
232 East 59th Street
New York, NY 10022
For information, call 212.319.7979.

Little Me and House & Garden team up this fall in Chicago for a special retail event, "First Principle: Decorating Baby's Room."

For more information, please call 1.877.772.8626, ext. 111.

House & Garden

rediscoveries

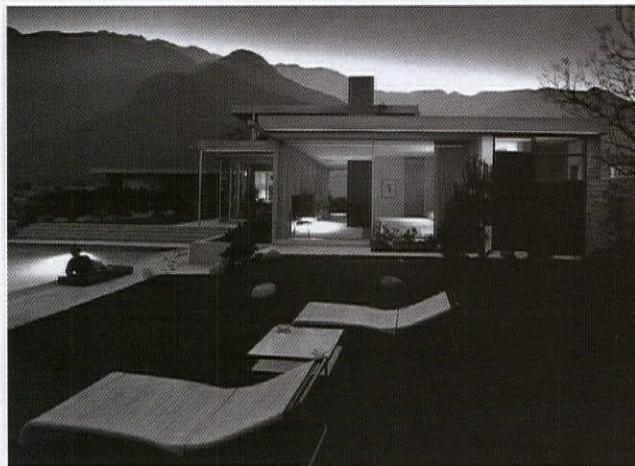
Shulman learned about architecture from architects while on site. They, in turn, saw in his images the line, form, and mass of their buildings.

Viewed in retrospect, Shulman's body of work presents an incomparable visual record of mid-century southern Californian architecture. With the vogue in Los Angeles for buying architecturally significant houses, Shulman's work is in demand by homeowners and their architects for the documentation it provides. "Shulman captures not just the details,"

Frieze now view him in the context of contemporary art. Vintage Shulman prints—those made the year a photo was taken—run from \$1,800 to \$4,000.

Shulman's photographs define a moment in time. The finest example of this, perhaps, is his 1960 picture of Pierre Koenig's Case Study House #22. The linear, industrial architecture and the way the building is cantilevered over a nighttime Los Angeles are metaphors for an America facing the future. The photo is almost propaganda for the good life and modernity that California seemed to offer.

Composition and lighting confirm Shulman's talent. Nothing is accidental.



PRINTS CHARMING

Two noted Shulman photos: left, Neutra's Kaufmann House in Palm Springs, taken in 1947; below, John Lautner's 1960 airborne house near L.A. (recently bought by German publishing magnate Benedikt Taschen).



says architect Leo Marmol. "He captures the spirit of the architecture."

Marmol, a partner in the firm Marmol and Radziner, found Shulman's pictures invaluable for a painstaking restoration of Neutra's 1947 Kaufmann House in Palm Springs. Marmol adds that Shulman's images are so sharp they can be blown up again and again, allowing the architects to note particulars such as how the grain of wood aligns with joints.

Until recently, Shulman—the only photographer ever to be voted a member of the American Institute of Architects—was considered a commercial photographer. In 1990, the Craig Krull Gallery in Santa Monica began exclusive representation of Shulman as a fine-arts photographer, promoting his work with gallery and museum exhibitions. As a result, the perception of his work has changed. Magazines like *Artforum* and

He engages viewers by what he calls a shot's dynamic thrust, a visual line moving left to right. Light enhances the architecture. "Shadows make the picture," he says. Indeed, Shulman's best work is in black and white, film that, he says, "contributes to the essence of a design. Color doesn't have the same drama. It's a veneer—like a woman using too much makeup."

Shulman, who turns 88 this month, has yet to visit Bilbao. With his book done, he says he may take Gehry up on his offer, for "Every picture is a new experience." ☀

Wow!



How.

How do you create a room that says "Wow!"? With Benjamin Moore®, that's how. Just see a Benjamin Moore dealer.

He or she has the friendly, expert advice you want. And all the Benjamin Moore paint you need. It's the brand professionals trust. The one that goes on easy, in all the colors of your imagination.



Call 1-800-6-PAINT-6 for the names of the colors shown and a dealer near you. Then you can say "Wow!" for years to come.



*Best Paint.
Best Results.™*

Visit us at our website www.benjaminmoore.com

© Benjamin Moore & Co. 1998, All Rights Reserved; Benjamin Moore, Triangle M, Regal and AquaVelvet are registered trademarks of Benjamin Moore & Co.

CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS.



Queen size hand-forged iron Paris Sleighbed in antique black finish.



Rainbow Bed



Charleston Bed



Florentine Canopy Bed



Campaign Daybed

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a color catalog and price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 55 WEST 17 STREET (5-6 AVE.), NYC. 212-675-4400. OUT OF STATE CALL 1-800-272-7726.

NEW JERSEY: 300 ROUTE 17 NORTH, EAST RUTHERFORD (CLOSED SUNDAY). 201-933-8300.

MARYLAND: 11134 ROCKVILLE PIKE, OUTSIDE BELTWAY OPP. WHITE FLINT MALL 301-770-5900.

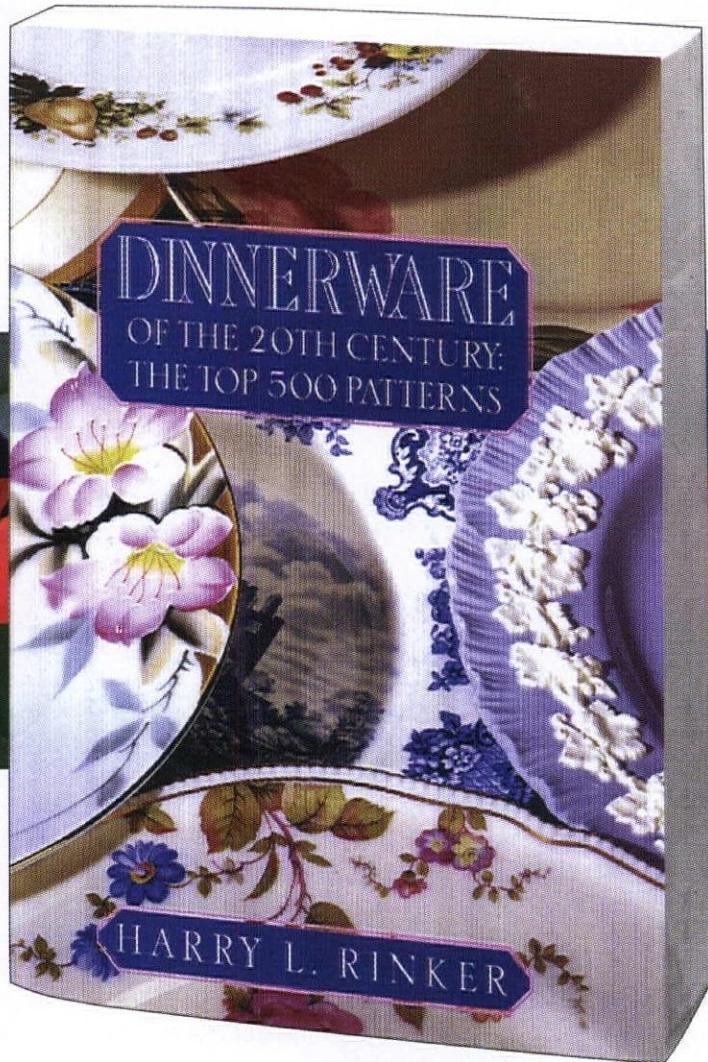
OPEN DAILY, SATURDAY AND SUNDAY.

PHONE ORDERS ARE WELCOME.

WE SHIP ANYWHERE.

©1990 CHARLES P. ROGERS. CARVED BY BRUNO VOLPI. TAPESTRIES BY FELIX LIEBERMAN. PILLOWS BY HARRIS LEVY. TABLE, CERAMIC PLATE BY ROBERTS. CHEST, DRAWERS & GARDEN'S CHAIRS BY RODERICK MASTERS. ARTWORK BY JOHN RUSSELL LTD. DRAWINGS FROM PEGGY GRIFFIN. STYLING NANCY SHEPPY. PHOTO MICHAEL LUPINO

Behind
the world's most beautiful things...
there's usually a pattern.



House of Collectibles
A Division of The Ballantine Publishing Group
<http://www.randomhouse.com/>



Sheet Music

It still sells flannel bedding, but Garnet Hill is moving beyond the bedroom with furniture, lighting, and apparel

BY LYGEIA GRACE

fLOODED TENTS are often the stuff of camping horror stories, but rarely the source of inspiration for a business venture. Yet for Grant and Peggy Dowse, a downpour during a European camping trip in 1977 was the beginning of Garnet Hill, the "natural-fibers" catalogue of bed linens and clothing, as well as furniture. Seeking to replace their soaking sheets, the couple went to a local store and bought a set of English flannel bedding. They were immediately taken by the quality of the soft cotton and were convinced that other refugees from the polyester bedrooms in the United States would be, too.

Upon their return home to Franconia, New Hampshire, the couple stapled

together a catalogue on their kitchen table and began selling English flannel sheets through the mail. The response was limited but steady. Within a year, however, the country was in the grip of an energy crisis, and the president was asking the nation to turn down its thermostats. Demand for Garnet Hill's warm bedding surged, and the company was soon on its feet.

In the years that followed, the Dowses expanded the catalogue's range, adding Wamsutta's hand-guided percale sheets for summer, children's clothing when they had a baby, and lingerie and

DREAM TEAM From left: Brad Williams, Diane Brush, Jim Hamblin, and Gregory Covell. A sampling of the winter look, left.

sleepwear when they discovered how far their natural-fibers heading could extend. "As their family and lifestyle grew," says Greg Covell, Garnet Hill's creative director, "so did the catalogue."

Today, Garnet Hill is a \$75 million company selling many of the products that first made it a success. But much has changed, too. In 1986, the Dowses died in a plane crash, leaving the company to their six-year-old daughter. Their papers stipulated that Garnet Hill could be sold only to a family and that the company had to remain in Franconia. The following year, beating out ten other interested couples, Tish and Roger Hamblin purchased the catalogue for \$3 million.

With the help of their son, Jim; Brad

Go places

you've never been before.



Introducing the first minivan that plays movies **SILHOUETTE. Premiere**



Movies have taken us places beyond our imagination. Now you can take those movies places

you never thought possible with the Silhouette Premiere—the first minivan with a built-in

video entertainment system*. With its flip-down color monitor and headphones for four,

your passengers can watch movies or play video games while you enjoy your favorite CD.

Add a leather-trimmed interior, dual sliding doors and front and rear climate controls, and

the new Silhouette Premiere is as comfortable as it is entertaining. And only from Oldsmobile.

To find out more call 1.800.255.OLDS or visit www.silhouettepremiere.com

 **Oldsmobile.**



Entertainment Headquarters of the Silhouette Premiere.

*Factory installed. May not be available in all states. See your dealer for details. ©1998 GM Corp. All rights reserved.
BLOCKBUSTER name, design and related marks are trademarks of Blockbuster Entertainment Inc. All Rights Reserved.
THE WIZARD OF OZ and all related characters and elements are trademarks of Turner Entertainment Co. © 1998 Judy Garland as Dorothy from THE WIZARD OF OZ.



DYNASTY COOKTOPS



THE *perfect* MARRIAGE OF FORM AND FUNCTION

STAINLESS STEEL FRONTS. Extra heavy-duty, all welded construction. Stay cool designer knobs. True commercial quality 30", 36", 48" and 59" wide cooktops designed and engineered by one of the world's leading manufacturers of commercial cooking equipment.

We're rather proud of Dynasty's 15,000 B.T.U. high performance burners. Dedicated low simmer burners. Removable stainless steel drip trays. Heavy-duty cast iron grates. 16,000 B.T.U. griddles. 24,000 B.T.U. charbroilers. And a host of other features found only in our commercial cooking products.

So, if you are looking for a commercial quality cooktop, shouldn't you consider the brand that is made by a manufacturer of commercial cooking equipment? Shouldn't you consider Dynasty?



A Division of Jade Range, Inc.
7355 E. Slauson Ave., Commerce, CA 90040
(323) 889-4888 • (800) 794-5233
Fax (323) 889-4890
www.dynastyrange.com

HOME ECONOMICS

Williams their son-in-law, merchandise director Diane Brush, Covell; and many of the company's original employees, the Hamblins have created an ideal resource for beautiful and well-priced products for the home. Patchwork quilts (\$165 for a queen), Italian linen sheets (\$445 for a queen set), and lamps with handmade paper shades (\$295) take their places among pages filled with Moroccan side tables (\$195), women's silk dresses (\$138), and children's jumpers (\$44). More furniture and apparel is to come. "After all," says Tish Hamblin, "there comes a time when you can have only so many sheets. My life includes furniture and everything else."

ROLL 'EM Quilts and other products are lined up in Garnet Hill's phone room to help operators answer customers' questions.



YRICAL PHOTOGRAPHY and a mix of the whimsical and the classic help distinguish Garnet Hill from other mail-order companies. "Virtually all of our patterns are our own design. We are known for using color and pattern in unexpected ways," says Covell, who is always looking to give merchandise a Garnet Hill twist. Its giraffe-print percale is a case in point. "You might find a leopard pattern somewhere else, but not giraffe. We teach people that they can mix colors and textures."

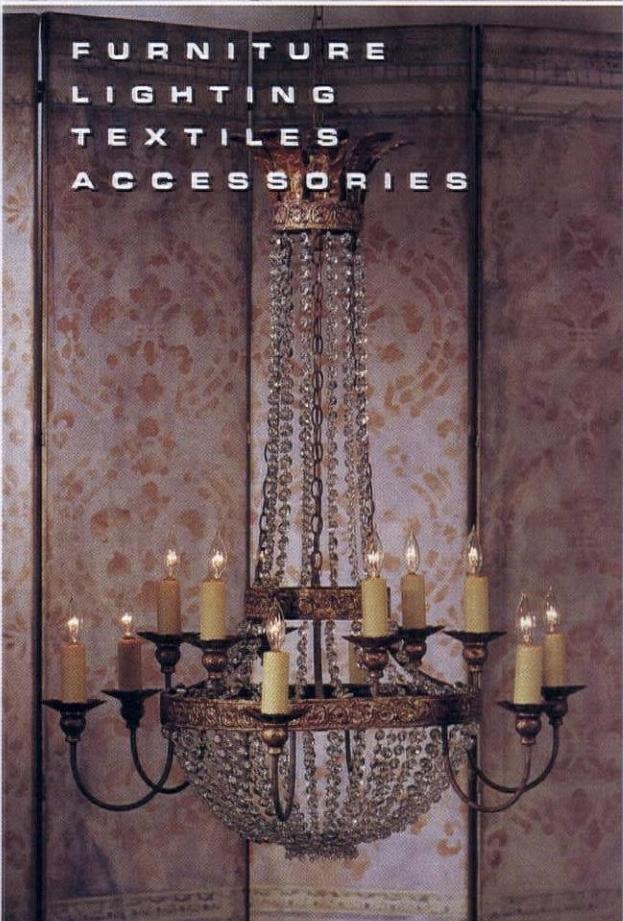
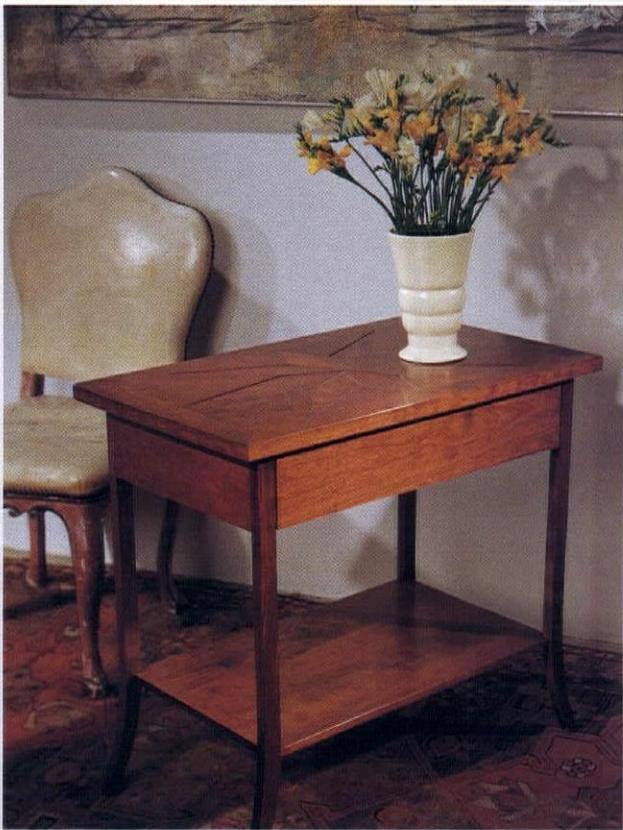
The freedom that allows Garnet Hill's creative team to continue to buck trends is due, in part, to the company's remote location. "This wouldn't work if we were in Manhattan," says Brush. "We are not under the influence of anything here, so it's easy to make our own path. In Franconia, we can be influenced by what the customer tells us."

And listening to customers is central to the firm's philosophy. "All comments are written up and come across our desks," says Covell. "And our customers are *vocal*." Thus, after receiving requests from clients in warmer regions, Garnet Hill introduced a percale version of its popular Starlight flannel. In turn, the company has a loyal customer base that reaches as far as Japan, where it makes 10 percent of its sales.

Recently, refinancing by the Cornerstone Group—a consortium of small catalogues—has prompted new projects, including more catalogue mailings and a Manchester, Vermont, outlet store that opened in July. But don't expect to find a Garnet Hill shop in a mall near you any time soon. "Retail is a very different business," says Jim Hamblin, who was named president upon his father's retirement last year. "You have to remember what you are good at."



NIERMANN WEEKS

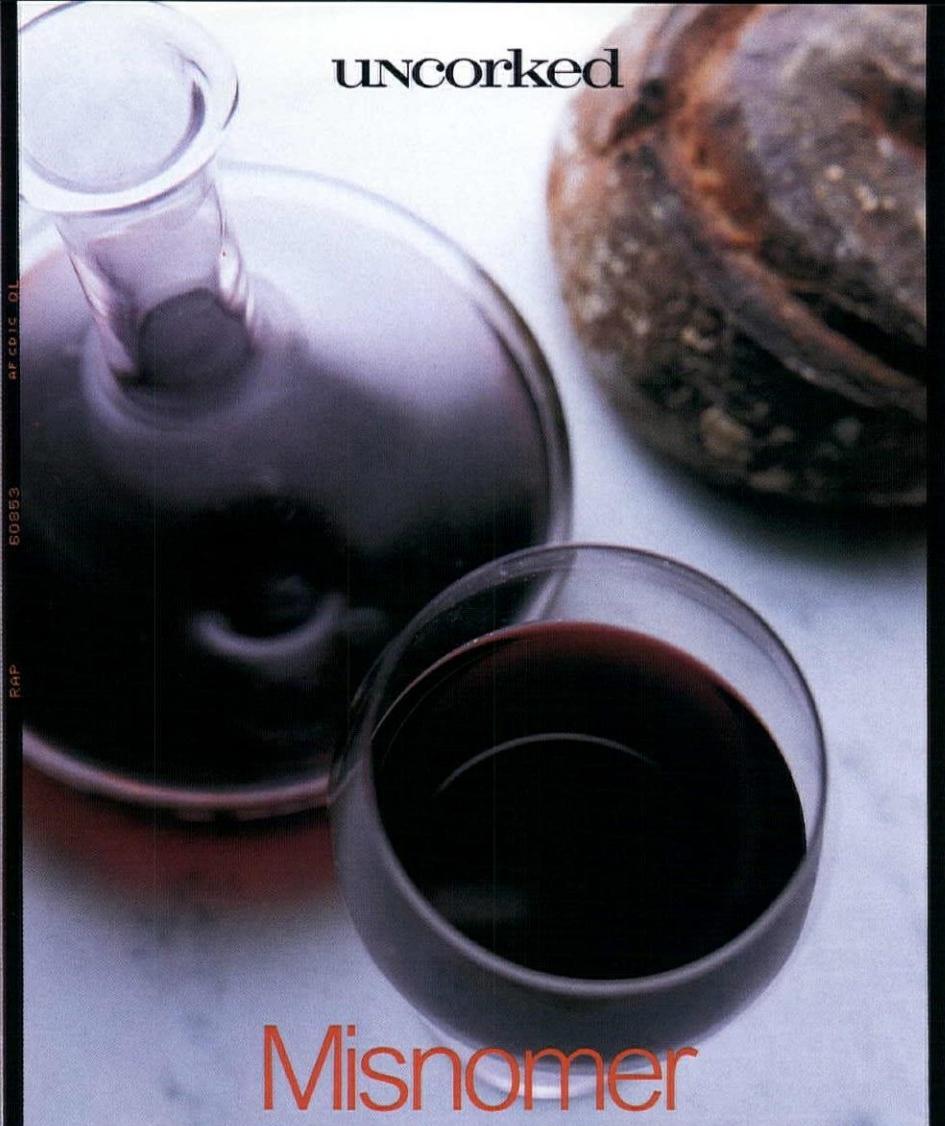


Featuring the Parquet Side Table and the Iron & Crystal Chandelier. Introducing the new Octagonal Mirror and Carlotta Commode.

THE WASHINGTON DESIGN CENTER
300 D STREET SW
WASHINGTON, DC 20024

THE FINE ARTS BUILDING
232 EAST 59TH STREET
NEW YORK, NY 10022

FOR OUR OTHER
22 SHOWROOM
LOCATIONS, CALL
410.923.0123



uncorked

Misnomer

Petite Sirah? There is nothing little about it

BY JAY MCINERNEY

RECENTLY LEASED a Chevy Suburban for the summer. Navigating a parking lot in Nashville, Tennessee, while talking on the mobile phone, I failed to notice a curb, which had been inconveniently constructed between two adjacent lots, until I was crossing it. Fortunately, the Suburban, which stands about twenty feet tall, treated the inconvenient obstruction as if it were a twig, and if not for the startled reactions of some passersby, I might not have noticed my mistake. A few days later, I was consuming a steak au poivre at Balthazar in downtown Manhattan with the '96 Granite Springs Petite Sirah, which a friend had brought along, when it occurred to me that Petite Sirah is the four-wheel-drive, off-road vehicle of the wine world. Steak au poivre has always

been a problem for wine lovers, overwhelming your mature bordeaux, let alone your young Pinot Noir. A tough young syrah or cabernet can sometimes maintain its identity in the face of fatty, spicy meat. But Petite Sirah, with its fierce tannins and its peppery highlights, rolls right over those peppercorns, taming and even complementing a pepper steak or a blackened fish.

To clear up some confusion at the start—Petite Sirah is not syrah, and it's definitely not petite, although some wine makers add to the confusion by spelling it "Petite Syrah." No one really knows where the name came from, or for that matter the grape itself. In fact there's some dispute about whether it exists. Something called Petite Sirah has been growing in California for more than a

century. The vines were often interspersed with zinfandel in older vineyards. Until recently it was considered a rough and unglamorous grape, used primarily to beef up blended reds and lighter varietals like zinfandel and even cabernet sauvignon. But the firms of Louis M. Martini and Ridge experimented with Petite Sirah in the seventies and were soon followed by mavericks like Sean Thackrey and David Bruce. The grape gained some respectability when Thackrey's 1992 Sirius was named best red wine of 1996 by *The Wine Enthusiast*. Unfortunately, Thackrey lost his lease on the Petite Sirah vineyard from which he made the wine.

The tiny Granite Springs winery was founded in 1980 in El Dorado County; its Petite Sirah has become one of the benchmarks for the varietal. Wine maker



Tahiti Blue



Salmon Mousse



Rich Mustard



Allure



Bok Choy



Tea N Cream



Tender Pink



Bread Pudding



Flirtation



Little Boy Blue

*Have you tried Banana Split
and Bok Choy in the Bedroom?*



Lake Placid



Peter Pan



Limesicle



Glint O' Gold



Banana Split



Calfskin



Lobster Bisque



Shrimpy



Cactus Flower



Pineapple Fluff

Or Cactus Flower in the kitchen? The names we give Ace Royal Paints are just the first indication of what they can do for your walls. And when you consider durability, one coat coverage and quality that guarantees your satisfaction, it isn't surprising that there's one name that's always been a household word.

Available exclusively at **ACE Hardware**

www.acehardware.com

Colors may vary slightly from actual paint colors.
©1998 Ace Hardware Corporation



uncorked

Craig Boyd seems to have a natural affinity for Petite Sirah, although a decade ago he could barely tell the difference between cabernet and Chardonnay. As an engineer for Westinghouse, he was frequently called upon to entertain clients. Early in his career, the arrival of the wine list was a scary moment—"At that point my experience had been Riunite and Almaden"—but gradually it became for him the main event. Fed up with the nuclear-power industry, he was accepted to the wine-making school at UC Davis in 1989 and started working as an assistant at Granite Springs in 1991. By that time the winery's Petite Sirah had developed a cult following. Rather like the Côte Rôtie producers who add small amounts of delicate Viognier (a white grape) to their Syrah, Boyd, who likes big wine, adds up to 10 percent Syrah. It tells you something about the power of Petite Sirah that Syrah, a powerful grape itself, might be considered a mellowing agent. "It's always a big, bold, tannic wine," Boyd says of PS. "I love the black pepper and spice character." Boyd likes to

drink it with anything involving pepper. And he claims it's the ultimate Thanksgiving wine, by virtue of having the power to stand up to any of the side dishes.

The most profound Petite Sirahs I've tasted come from Turley Wine Cellars (they spell it "Syrah"), renowned for its zinfandels. Until 1994 the wine was made by the legendary Helen Turley, who happens to be the sister of proprietor Larry Turley. When I blind-tasted the 1994 Hayne Vineyard PS in 1996, I couldn't imagine what it was. It looked pretty much like India ink, with a slightly purple hue. In the mouth it was massive, searingly tannic (tannins are the astringent preservative agents found in grape skins, seeds, and stalks), and somewhat reminiscent of black licorice. Tasted later with a richly marbled steak, it began to show its genius. I can't explain the chemistry, but tannin and animal fat—unlike media properties—have an essentially synergistic reaction. I bought a case of this wine, and I'm happy to report that it's developing beautifully. Since 1995 the wine has been made by Turley's former protégé Ehren Jordan, who reports that the Petite Syrahs from the Hayne and Aida Vineyards, planted in 1946 and 1917 respectively, sell

out even faster than the famous Turley zinfandels. (Both varietals are severely rationed by mailing list.) Turley Wine Cellars purchases just one fifth of the Petite Sirah grapes in the Hayne Vineyard; the rest is used to beef up some of Napa's top cabernets. Jordan recommends PS with wild boar, which sounds about right. (He and owner Larry Turley, the tallest team in the wine business, hunt them together.) Definitely an off-road wine.

Among the other benchmarks for this varietal are La Jota Vineyard, David Bruce, De Loach, and Ridge Vineyards York Creek bottlings. Jordan recommends the PS made by Richard Aubert under the Rockland label. None of these wines are made in vast quantities. Currently there are about 2,700 acres of Petite Sirah vineyards in California, and much of the production disappears into blends. In the meantime, oenologists are trying to figure out what it is. In a recent study of so-called Petite Sirah vineyards by Carole Meredith at UC Davis, most contained vines that were genetically identical to Durif, a nearly extinct French varietal; others tested out as another obscure French grape called Peloursin. Like Bigfoot, another burly West Coast native, there seems to be some doubt about its very existence. But I've tasted it, and I'm a believer.

THE OENO FILE

'96 GRANITE SPRINGS EL DORADO PETITE SIRAH:

Classic PS: Don't worry about the airplane glue on the nose; this is packed with big, plummy fruit and peppery highlights. The tannins guarantee years of life, but you can drink it now with powerful food. If it had wheels it would be a Ford Expedition. \$16 (by mail only)

'95 ROCKLAND NAPA VALLEY PETITE SIRAH: Massive; a big-wheeled truck of a Petite Sirah. Tons of fruit and fat-busting tannins. The '96 should be similarly endowed. \$22

'95 RIDGE YORK CREEK PETITE SIRAH: A reference point from the folks who made zinfandel famous. This is your Jeep Cherokee—with leather. Smoother than your typical PS, layers of fruit. \$24

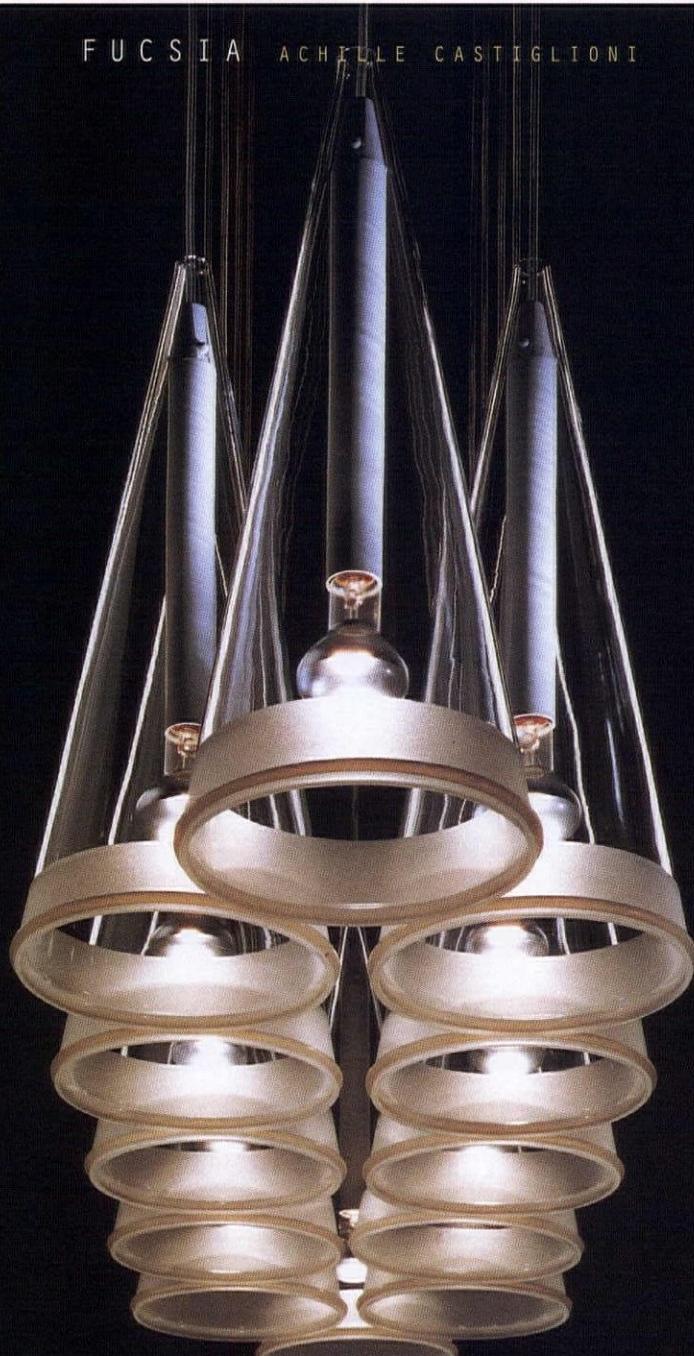
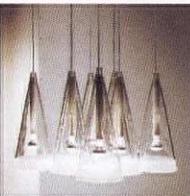
'95 GUENOC PETITE SIRAH:

Tastes like they dumped some blackberries into the crush. Very pretty, sweet fruit.

Basically, a Nissan Pathfinder. \$16

'96 BOGLE VINEYARDS PETITE SIRAH: All the basic ingredients—big fruit, pepper, and a nice lashing of tannin—at a very decent price. \$10.

FUCSIA ACHILLE CASTIGLIONI



SUSPENSION FIXTURE IN ONE, THREE, EIGHT OR TWELVE PENDANT FORMATION.

FLOSUSA

FLOS USA INC. 200 MCKAY ROAD HUNTINGTON STATION NEW YORK 11746 TEL 516 549 2745 FAX 516 549 4220

1 800 939 3567



July 1960

When the players are properly dressed, even a game of mah-jongg takes on airs

BY VÉRONIQUE VIENNE

aWOMAN USED TO keep a situation under control by keeping her hat on. Here, for a 1960 *House & Garden* picture staged in Houston, a hatted foursome demonstrates how the proper headgear equips one for any social predicament—including being photographed for a stylish magazine while playing a game of mah-jongg.

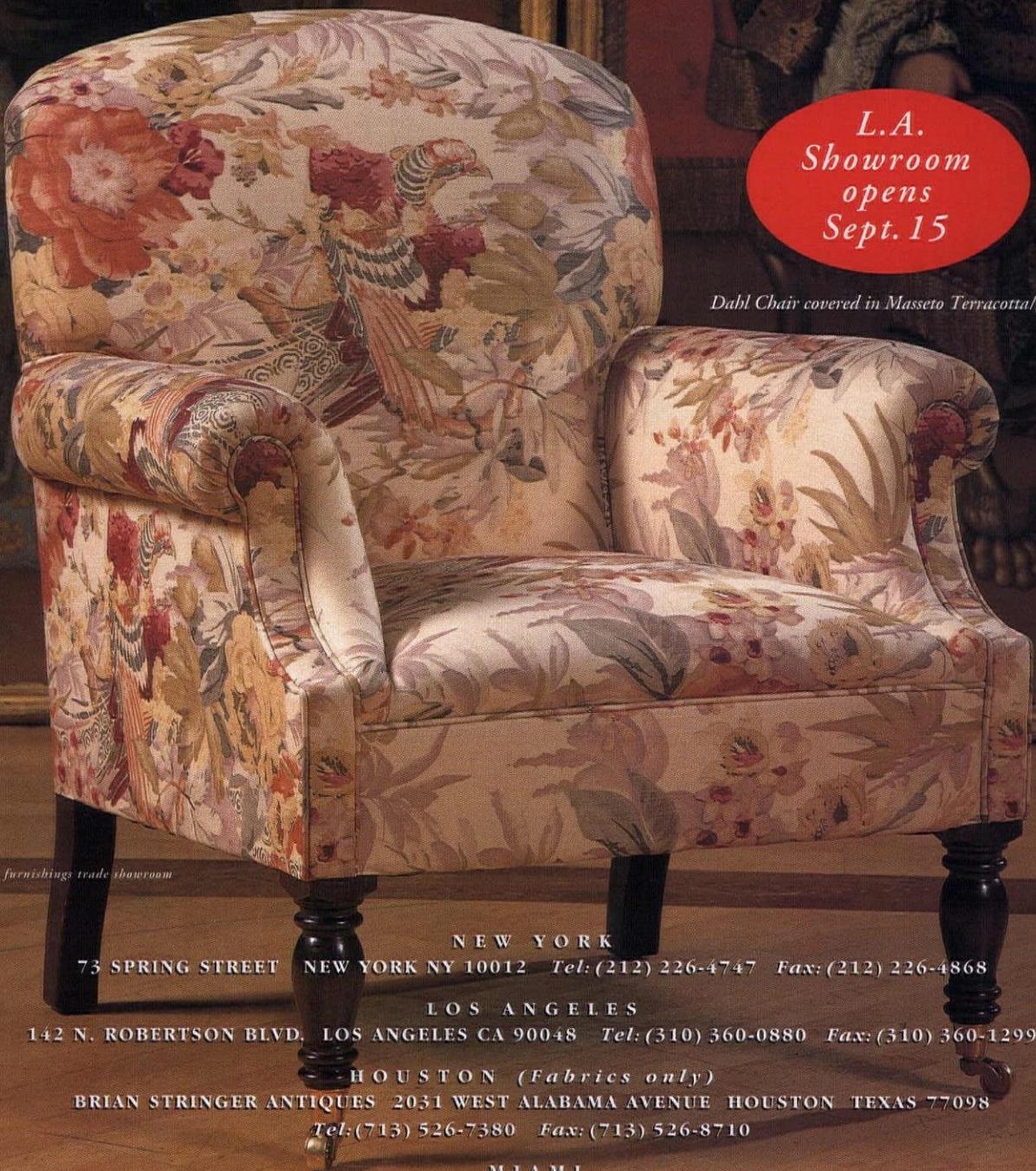
For a story on entertaining, the editors selected one of the first modern houses in exclusive River Oaks. Unlike most mansions in this enclave, the redwood

structure was surprisingly discreet. As Diana Marshall Scarborough recalls, her parents' house was suspended over a ravine and surrounded by a leafy green tapestry. The Marshall family and their friends had volunteered as models for the shoot, with Mrs. Walter H. Walne, Diana's grandmother, taking pride of place. Often compared to England's Queen Mary, she is seen here at age 80, holding court, wearing her favorite red crushed velvet hat and wide pearl choker—"to hold her chin in place," her granddaughter notes affectionately.

In the 1920s, mah-jongg sets outsold radios. By the 1960s, the once-popular game was making a comeback, though the likes of Mrs. Walne stuck to their card games. Like cards, the rich and creamy café Liégoise with French pastries shown here were very much her style. Eating sweets was ladylike. "Women don't come in that shape anymore," notes Diana, who once was on the *Houston Chronicle's* best-dressed list. And they no longer rely on the propriety of hats. "Everything changed when Jackie Kennedy removed her pillbox hat to show off her bouffant hairdo." ☀

GEORGE SMITH

HANDMADE FURNITURE • FABRICS • WALLPAPER • HAND COLOURED LEATHER • KILIMS



L.A.
*Showroom
opens
Sept. 15*

Dahl Chair covered in Masseto Terracotta/Red

A home furnishings trade showroom

NEW YORK

73 SPRING STREET NEW YORK NY 10012 Tel: (212) 226-4747 Fax: (212) 226-4868

LOS ANGELES

142 N. ROBERTSON BLVD. LOS ANGELES CA 90048 Tel: (310) 360-0880 Fax: (310) 360-1299

HOUSTON (Fabrics only)

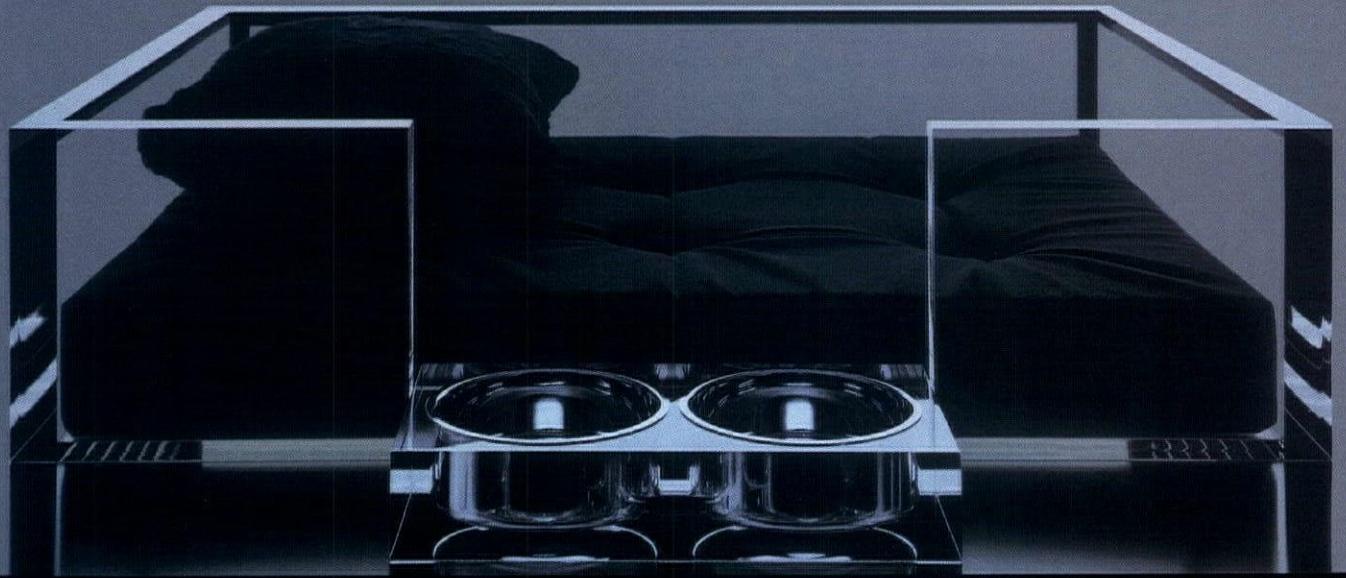
BRIAN STRINGER ANTIQUES 2031 WEST ALABAMA AVENUE HOUSTON TEXAS 77098

Tel: (713) 526-7380 Fax: (713) 526-8710

MIAMI

MONICA JAMES & CO. 140 N.E. 40th STREET MIAMI FL 33137 Tel: (305) 576-6222 Fax: (305) 576-0975

<http://www.georgesmith.com>



GUCCI
dog

florence milan new york paris london berlin tokyo hong kong



mix mastery

first principle

Fabrics are the cornerstone of most decorating projects. They set the mood, they create the look. While combining plaids and prints, florals, or geometrics seems to require a daunting amount of flair, it need not. Color can be an organizing principle; so can the inspiration of a particular place. A touch of boldness helps. Dare to give swooping draperies a surprise lining, upholster period chairs in down-home cotton checks, or dress a bed in a canopy and ruffled pillows. It's always best to be generous.



house dressing

Inspired by a trip to Sweden, Patrick and Lorraine Frey attire their family house in Paris in imaginative fabrics

GENEROUS DRAPERIES made of Osthause—a cotton printed in an Indian design—and lined with Ingrid, a viscose-and-cotton stripe (detail, opposite page), hang by the front door. “I chose a striped lining,” says Patrick Frey, “because I think it’s too sad to see the usual cream-colored lining from the outside.” All fabrics are from Pierre Frey.



BY SUZANNE SLE SIN PHOTOGRAPHED BY ANTOINE BOOTZ

STYLED BY FLORENCE SPORTES





i

N AN OLD HOUSE IN PARIS, all covered in vines (with a nod to *Madeline*), live Patrick and Lorraine, and their children, Pierre, 22, Amandine, 21, Vincent, 20, Johanna, 19, and Matthieu, 17. "The boys are mine, the girls are hers," says Patrick Frey. "Needing room for all of them, we were happy to find this house." Built at the end of the eighteenth century, it is nestled in a tiny cul-de-sac in the 16th arrondissement, surrounded by taller buildings. "The period is late Louis XVI," says Patrick. "Everything around here was once in the countryside. Now, all the old houses are gone except this one." With six bedrooms and two small gardens, it seemed perfect for the Freys and their children. "Probably this house had been waiting for us for a long time," says Patrick.

Lorraine had often bicycled by and admired the cozy, peaceful setting. Patrick couldn't believe his luck when he found out the house was available. "On our first round of decorating a few years ago, we wanted something classic and easy to live with, and a place where the kids could have their friends over and relax," says Patrick. "But because we are renters we didn't want to change everything." As Lorraine remembers, "I was panic-stricken. But Patrick reassured me. He said, 'It's easy; after all, it's my profession.'"

Indeed it is. Frey is the president and CEO of the Pierre Frey Group, established in 1935 by his father, which designs, manufactures, and distributes fabrics and accessories for the home. Patrick is the sort of person who gets ideas for new designs from his travels, the exhibitions he sees, and the books he reads. "Everybody sees the same things, but not everybody looks at them in the same way," says Patrick. "For me, inspiration can come from what I see in the street or the countryside. It can come from fashion or from a piece of china. Getting ideas means having a constant attention to things, images, and colors." A trip to Sweden last year proved to be especially fruitful. It not only inspired him to create a new collection of Gustavian

THE COLOR SCHEME of the living room was inspired by the 1840 Aubusson rug. L'Eglantier, the cotton print for the curtains, was custom-colored. The Philippe Hurel sofas are covered in Obernai, a linen stripe. Hurel also designed the coffee table and the stools and bench—covered in Andlau, a cotton plaid—that slip under it. The 18th-century armchair on the left is upholstered in Senanque, a quilted cotton check; Luxeuil, a cotton print, covers the antique armchair on the right. All fabrics are from Pierre Frey.



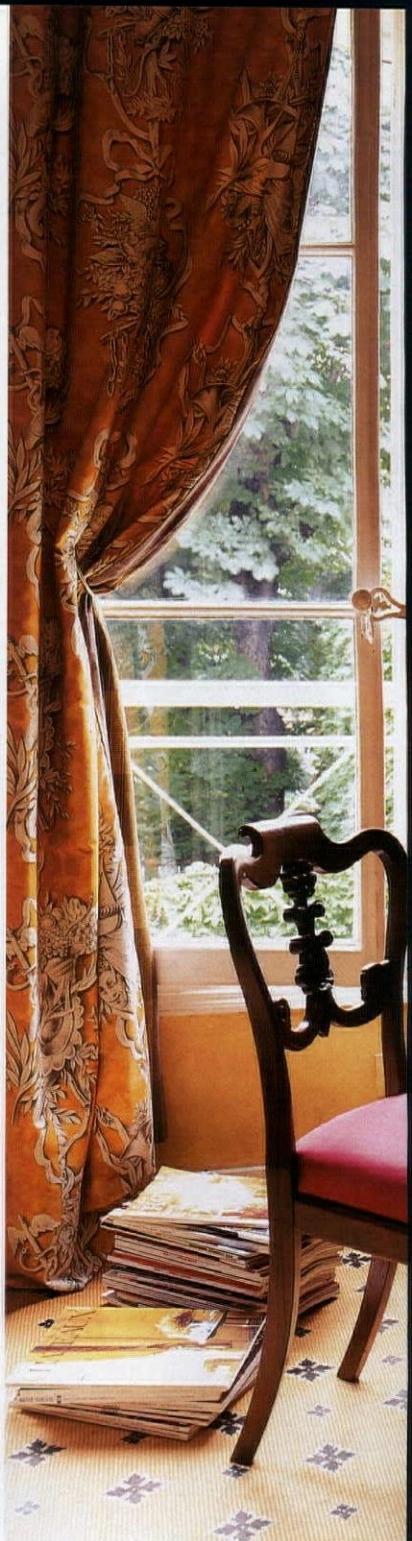
fabrics but also prompted Frey to look at his house in a new way.

"We loved what we saw in Sweden, and we realized that the Gustavian style was from about the same period as the house," adds Patrick. Sure enough, the informality and unpretentiousness of the late-eighteenth-century Swedish style suited the look of the Parisian house and also the lifestyle of its occupants. "The lighter Gustavian colors were very different from those used at the French court," explains Patrick. "In Sweden, they didn't have the gold and riches of France at the time, so they did things more simply—painting and stenciling walls instead of carving gilded moldings, using woven cottons in checks and stripes in place of silk." Once

he had decided on this direction, Patrick asked Maurice Savinel and Roland Lebeveillon, two Paris-based interior designers, for help. "My idea was to be inspired by the Swedish style, but not to be strict about it," says Patrick.

The bountiful, imaginative use of fabric is what gives the house its fresh feel. Fortunately, yards and yards of fabric from the different Pierre Frey design collections were available.

Gracefully draped curtains and a cheery color palette—from a blue, white, and yellow bedroom to a red, white, and blue living room—exude a charm that makes each room inviting. "Cozy" is a favorite Frey word. "Lorraine wanted a canopy over the bed for a more intimate atmosphere," says





COMBINING PATTERNS in compatible colors is a Frey trademark. In the breakfast room, far left (where Johanna de Clisson, one of Lorraine Frey's daughters, is sitting, this page, top), a sisal rug is paired with draperies of Osthause, a cotton print. THE ROUND LINEN-AND-COTTON **Toscane** tablecloth has been printed in an overall design (rather than, as is more typical, a repeated pattern) so that part of the design is oriented toward a person no matter where he or she is at the table. The chair cushion fabric is Bernadotte, a cotton-and-viscose blend. IN THE SECOND-FLOOR STUDY, above, the rug was inspired by a Directoire pattern. The curtain fabric, *Les Quatre Saisons*, was derived from a series of four antique 18th-century



engravings. The Restauration-period secretary dates from about 1830. The seat on the 1860 Napoleon III chair, one from a set of six, has been upholstered in a red moiré fabric called Valencay. AN 18TH-CENTURY DRAWING, above, was found at a flea market and bought as a possible inspiration for a future fabric design.

Patrick, "but because the room was small, we made a small one and placed it up against the wall." In the foyer, with its traditional black-and-white-checked floor, swooping Indian print draperies, lined in green and white, frame the front door and, in winter, protect the hall from drafts. The same fabric is used for the windows in the adjoining kitchen, where a round wine-tasting table sits by the window. "The house is not big," says Patrick, "so we tried to give it homogeneity."

THE MASTER BEDROOM, below, is decorated in a cheery blue, white, and yellow color scheme. Bernadotte covers the walls; the Freys commissioned artist Fabienne Najar to paint the wainscoting a faux marble. The small bed canopy is made of L'Incourt, which matches the draperies, opposite page. The striped lining on both the canopy and the draperies is Astrid, a cotton-and-viscose blend. The bedspread and ruffled pillows are in Montfleury rayure. BY THE WINDOW, opposite page, a piqué-matelassé throw made from Valensole and Senanque fabrics, and pillows in La Bussiere and Minton sit on a wing chair slipcovered in Belle Ile, a cotton. Sources, see back of book.

The red, white, and blue color scheme of the living room was inspired by a spectacular 1840 Aubusson rug that came from the archives of Braquenié, a French fabric house Patrick bought in 1991. "We were lucky that its size perfectly matched the room," says Patrick, who chose a series of plaids and striped fabrics to reupholster the sofas, chairs, and stools. Custom-made bookcases frame the mantelpiece, which has been painted faux marble, and stenciled walls echo the floral pattern on the draperies. "We wanted to respect the spirit of the house while modernizing it," says Patrick, pointing to the nearly transparent lining on the draperies, which permits the maximum amount of light to reach the room.

He seems pleased. "When at last it's done you don't want to start all over again," he says. A pause. "Now that I think about it, I see the kids leaving in a couple of years, and I'd love to be within walking distance of the office." Another pause. "The next house will be more modern," he asserts. "Really?" asks his wife, sensing the approach of another design project. "Really," he answers. "But don't worry, darling, we'll never be high-tech."

Let's just wait and see. 





trade secrets

cut and sew



In Patrick and Lorraine Frey's Paris house, fabric—yards and yards of it—is the main element that helps create the sense of ease and casualness. "It's like a country house in the middle of Paris," says Patrick, shown at left with Lorraine. The couple, who worked with Paris-based designers Maurice Savinel and Roland Lebeveillon, wanted a Swedish-style interior with a French twist. The textiles used throughout have simple patterns, but the plaids, stripes, and crisp florals are combined in imaginative ways, and in a generous mix of periods and styles. —JYORCE BAUTISTA

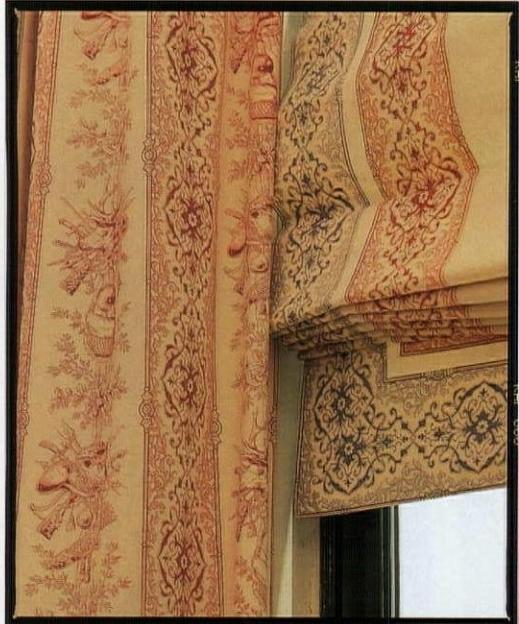
garden variety

> THE TABLECLOTH is based on a painting by Sandrine Coureau, Lorraine Frey's sister, and is one of fourteen designs in Pierre Frey's new collection. (The loglike ceramic planter is from Casa Lopez.) Below: One of six plates, each with a different design in its middle, from Pierre Frey's Les Gloriettes pattern. Bottom: Another tablecloth from the new Pierre Frey collection.



scissors kicks

< THE ROMAN SHADES in the dining room were made by taking lengths of a Pierre Frey toile called Scènes de Chasse in two colorways, cutting out the border design of each, then sewing the borders onto a plain ecru linen fabric. The color scheme echoes that of the adjoining living room.



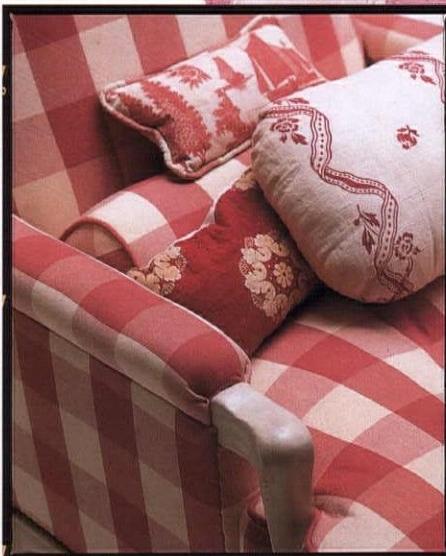
runner-up

▼ THE STAIRWAY—the only part of the house's original architecture still extant—is covered with wool carpeting adapted from a Braquenié archival fabric and recolored in blue and yellow. A matching, custom-made border was added. Although the carpeting was made specifically for the house, it is available by special order.



floral arrangement

▼ INSPIRED BY the Gustavian use of stenciled wall decorations in lieu of carved moldings, the Freys had artist Fabienne Najar paint their walls in a floral motif based on the L'Eglantier cotton fabric of the draperies.



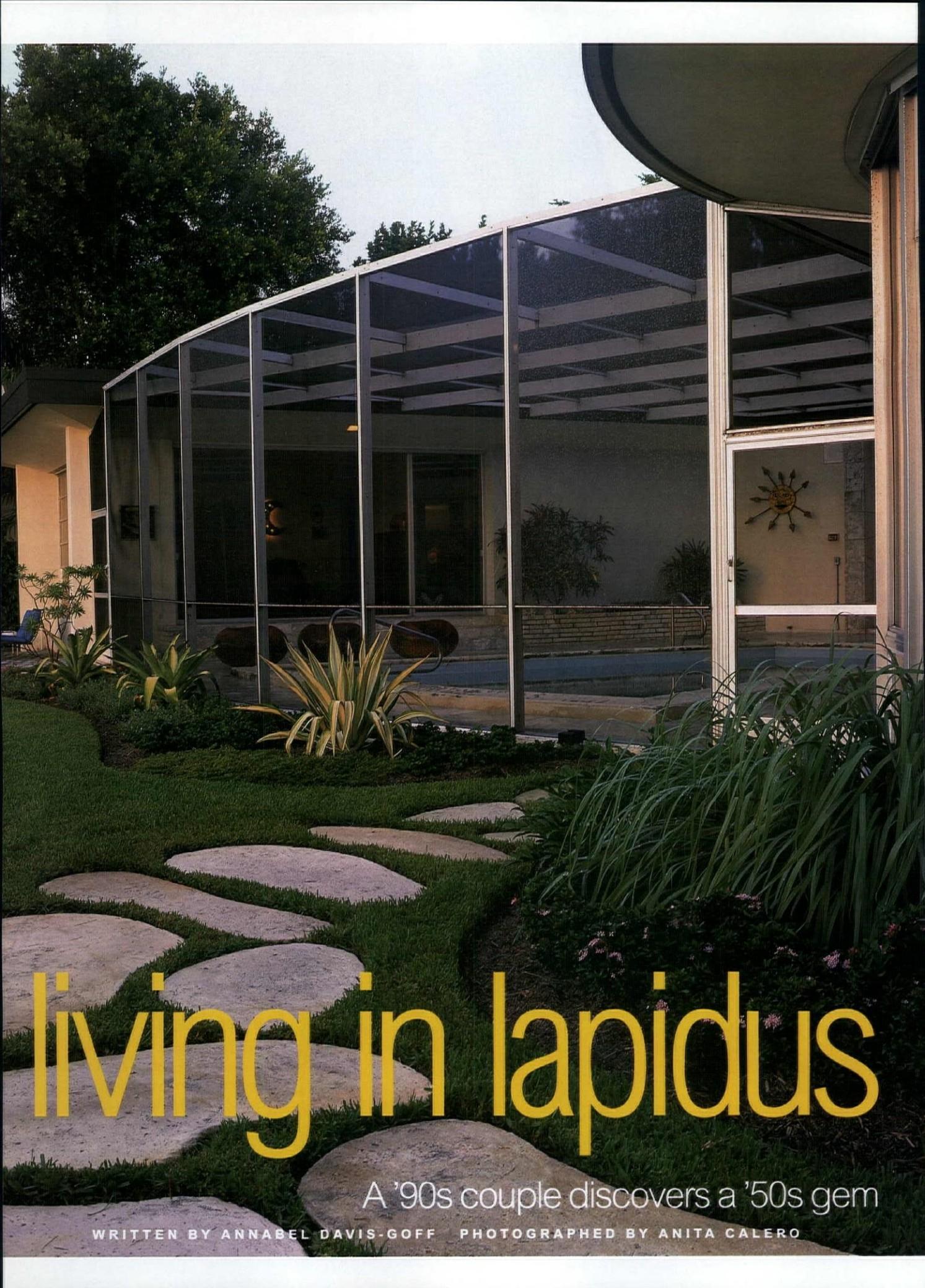
checks and balances

▲ THE COLOR SCHEME OF the living room is carried out with fabrics that include the red-and-white quilted cotton called Senanque and the blue, white, and red plaid Andlau. The white-painted furniture provides a Swedish touch that, like the checks, contrasts with the formality of the room's 1840 Aubusson carpet. The pillows, left, are made from document fabrics from the Pierre Frey archives.



border linings

◀ THE LAVISH DRAPERYES in the master bedroom combine the floral L'Incourt fabric from the Montfleury collection with a lining of Astrid, a striped cotton blend. The yellow, white, and blue palette in the carpeting and border unifies the room and gives it a cheerful, cozy feel. Sources, see back of book.



living in lapidus

A '90s couple discovers a '50s gem

WRITTEN BY ANNABEL DAVIS-GOFF PHOTOGRAPHED BY ANITA CALERO

A MORRIS LAPIDUS HOUSE, like a Lapidus hotel, has a swimming pool at its heart. The screened-in pool at the center of the house, opposite page, is open to the living room. The three Gyro chairs were designed by Eero Aarnio in 1968 for the Finnish firm ASKO. EERO AARNIO'S BUBBLE CHAIR from 1968 hangs in the den, this page, along with the gray Ribbon Chair by Pierre Paulin from 1966. The ceramic tiles are by Harris Strong.



by the man who made Miami fabulous

STYLED BY BARBARA KURGAN

It was pure Lapidus: curves and



woggles, glass and mosaics



tHE FIRST HEYDAY of Miami Beach was in the 1950s, when it was known for such extravagant, shamelessly flamboyant hotels as the Eden Roc, the Fontainebleau, and the Americana. All three showplaces were the work of one architect—Morris Lapidus. Few people know that Lapidus also designed three houses in Miami. Even Lapidus himself had forgotten about these projects, until a couple of enthusiasts reminded him.

Eleven years ago, two midwestern transplants and their two young daughters came to Miami, and began collecting postwar furniture. One Sunday, the husband happened to see two lines in the newspaper advertising the sale of a house designed by Morris Lapidus. "Let's drive by and look," he suggested.

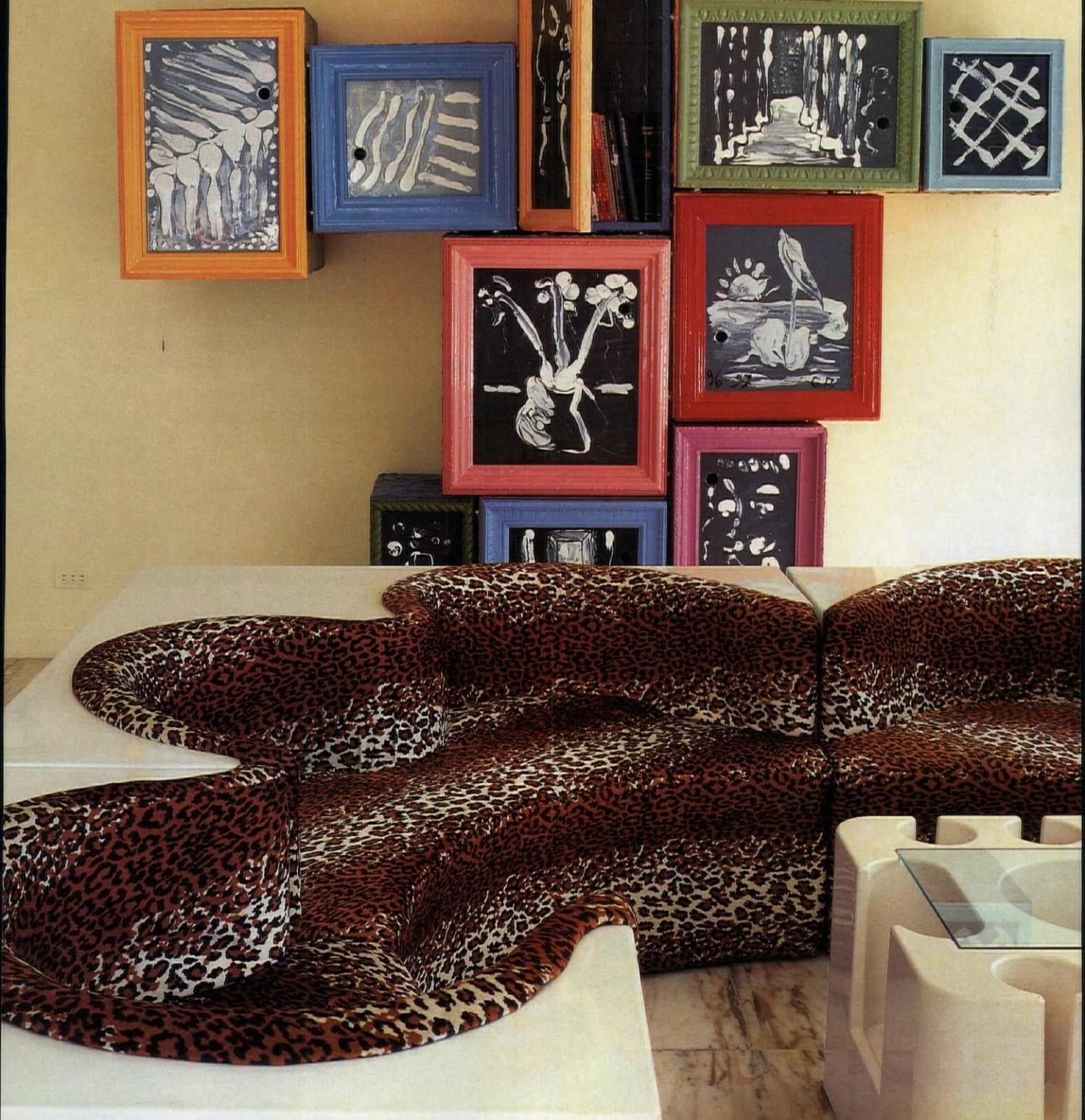
The house, built in 1958, overlooks Biscayne Bay. When the couple first saw it, its condition was less than pristine. Some of the doors were stuck and a few of the windows broken. And yet it was pure Lapidus: curves and woggles, glass and mosaics. Within a few days of signing the papers for the place, the husband telephoned Morris Lapidus, then 88 and living in Miami Beach. Lapidus denied ever having designed a house, and promptly hung up on him. "I think I woke him up," the husband says apologetically. Two weeks later, the pair saw a notice of a lecture on Lapidus's work by William Kearns, a prominent local architect. The husband telephoned Kearns to discuss the house and was again met with disbelief. But this time he had a chance to explain that he possessed blueprints with Lapidus's signature on them. Kearns's response was to drive right over.

In addition to showing Kearns the plans, the couple gave him photographs of the house, which he in turn showed Lapidus, who finally remembered the project. His dentist, a certain Dr. Finn, had asked him to design a house, and when he

THE LIVING ROOM is furnished with post-war items: the Tecno chair by O. Borsani, 1955; Super-ellipse table by Bruno Mathsson, 1964; the Dublin sofa by Marco Zanini, 1981. The bookcase, the bowl on the table, and the foot sculpture *UP 7* are all by Gaetano Pesce. The Cactus, 1970, is by Girardi/Drocco and Mello.

THE SAFARI SOFA by Poltronova, of Archizoom Associates, this page, is right at home in the Florida room, which is remarkable for its lack of restraint. Gaetano Pesce's *Pictures in an Exhibition*, 1997, hangs behind the sofa. The Sergio Mazza Artemide mobile bar is from 1969. IN THE BREAKFAST ROOM, opposite page, an Artemide lamp by Michele De Lucchi hangs over a Sansone II table by Pesce for Cassina. The chairs are by Pesce for Bernini.

Fortunately for the owners, the



house had been neglected but not remodeled



The owners set about restoring the house,

declined, saying that he did not do houses, Finn allegedly said, "I'm going to keep drilling until you agree." The result is a spacious one-story house built on 16-inch pilings (hefty enough to support a hotel). The blueprints are especially interesting, as they seem to be the only plans of Lapidus's in existence. Fifteen years ago, in a fury at the architectural establishment's rejection of his ideas, he destroyed the others.

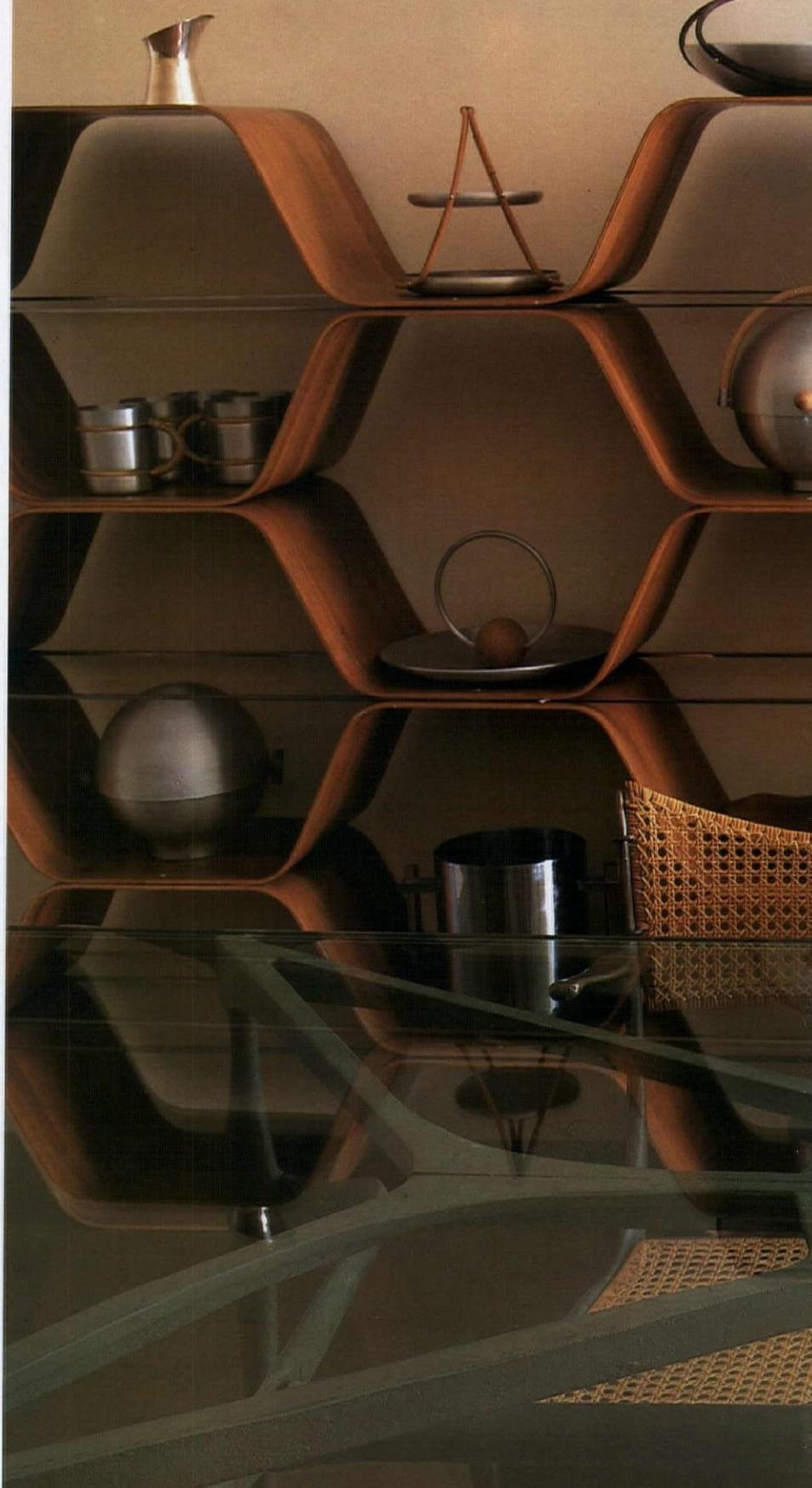
FORTUNATELY for the new owners, the house had been neglected but not extensively remodeled. Vintage Lapidus pieces such as the enormous sunken mosaic bath have survived intact, as have other elements, down to the George Nelson clock, which still keeps time in the kitchen.

The couple set about restoring the house, salvaging and reusing every possible piece of the original fixtures and fittings. Their workmen thought they were nuts. So did the neighbors when three ten-foot culverts were delivered. The pair had wanted a way of breaking up the 1,200-square-foot living room, so they visited Lapidus's hotels and saw how effectively he used columns to organize large spaces. A carpenter devised bases and tops for the culverts. Painted the same creamy white as the walls, the culverts are now as handsome as any column in a Lapidus hotel.

Furnishing the house was a less arduous undertaking. The couple's collections of postwar furniture and Memphis designs were the ideal companions for the architecture. As the husband takes you through one of the collections—the seventy or so lamps, for instance—you sense the passion for bold design that makes him and his wife deserving heirs of the Lapidus style. ☙

ANNABEL DAVIS-GOFF's most recent novel is *The Dower House* (*St. Martin's Press*).

UNKNOWN DESIGNERS and well-known ones have equal status throughout the house. The anonymous shelving unit in the dining room is filled with brushed-aluminum pieces by Russel Wright. The table and chairs are by Dan Johnson, from the Gazelle series, 1958; the candlesticks are by Alessandro Mendini. Sources, see back of book.



salvaging every possible piece of the original fixtures



David Seidner's
photographs capture
the American style
of Prince and Princess
Pavlos of Greece

portraits at home

BY WILLIAM NORWICH STYLED BY BARBARA TURK

FOR THE VISITOR NOT ALLERGIC TO FAIRY TALES, here's the perfect enchantment: a handsome prince and beautiful princess, their beautiful baby, paintings by artists from Warhol to Prince Charles, and VH-1 on a big Sony screen.

Updated regality is very much the order of the day for Prince and Princess Pavlos of Greece as they relax in their Greenwich, Connecticut, home. The prince is wearing a cotton shirt from Banana Republic and jeans from Façonné; the princess, who is pregnant with the couple's second child, wears a cashmere mock-turtleneck by TSE and Capri pants by William B.

"Whether you live at court or in a simple Connecticut house, you adapt," says 31-year-old Prince Pavlos, a young man who could be king of Greece if the winds of policy should shift in his direction.

Pavlos was seven months old in 1967, when his father, King Constantine, and his mother, Queen Anne-Marie, daughter of the king and queen of Denmark, were exiled. He was raised in London and attended Georgetown University. Marie-Chantal, one of the three fabulous Miller sisters, daughters of Robert Miller, the tycoon of duty-free shopping, was schooled in Switzerland and brought up in Paris, Hong Kong, and New York.

"Our families have had similar upbringings, with family ideals and traditional values," Pavlos says. "Close relationships, standing up for your family, is the most important thing. From there you deal with life," he says when asked if he feels pulled between his royal past and his American present. "I suppose if we lived in Europe it would be slightly different. One might feel pulled, but in the United States, anything flies."

Royal blue skies, green lawns, and Connecticut's roses are in bloom again. This is the sanctuary Pavlos and Marie-Chantal came to after their celebrated Greek Orthodox wedding in London in July of 1995, which was attended by most of Europe's royal families. After the event, international interest in the young couple was overwhelming, especially in Europe, where they suddenly found themselves on the covers of newsmagazines and on television. Whether they are critical or adoring, Europeans view the lives of royalty as news.

"It was fantastic to take a year after we were first married, move away from the city, and live here in a New England house with a wonderful garden," Marie-Chantal says. And although

the couple has recently put the house on the market to move to Manhattan, it has been a successful haven for both of them. An artist, Marie-Chantal is illustrating a book of fairy tales. Based on "The Frog Prince," the book will benefit the charitable foundation for children she and Pavlos have established. She expects to publish it first in Greece sometime next year.

In the United States, Pavlos and Marie-Chantal have also interested the press, although their celebrity here has more to do with timing than with Pavlos's royal heritage. By the time the couple was married, fashion designers and magazine editors had tired of grunge and were hungry for the elegance and luxury that Marie-Chantal and her beautiful sisters, Pia Getty and Alexandra von Fürstenberg, epitomize. The Miller sisters were soon enthroned in the front rows of fashion shows in New York and Paris and featured in *Vogue*, *Vanity Fair*, and *W*.

The personal styles of Pavlos and Marie-Chantal are still evolving, but they have definite attitudes about decorating and domestic life. "We're attempting to be modern," Marie-Chantal says with a smile. "My idea of luxury is comfort. Sinking down into a comfortable sofa instead of a rigid chair." She decorated the Connecticut house with assistance from her mother



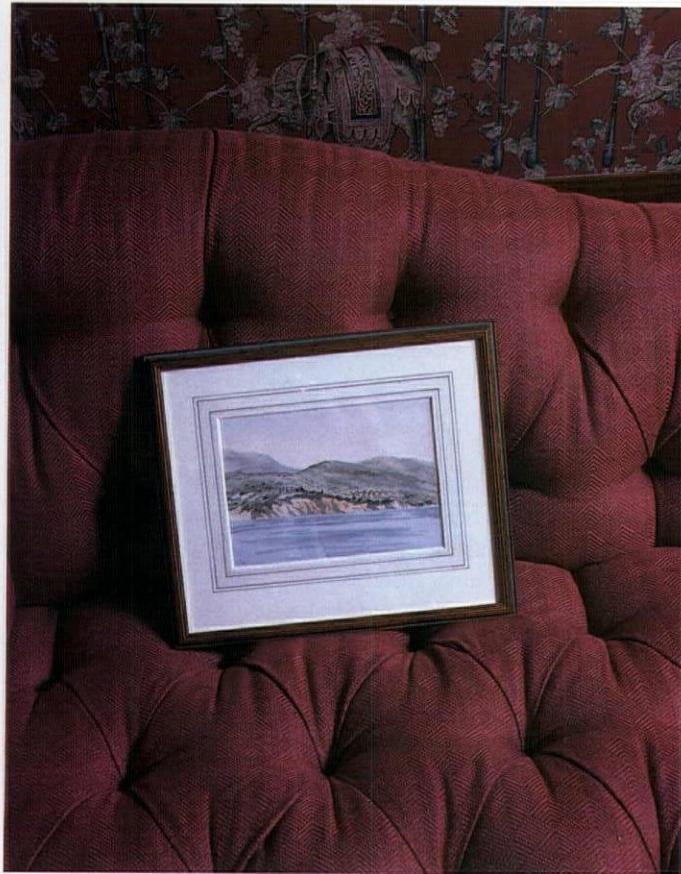
"It was fantastic to...move from the city and live in a New England house"

—MARIE-CHANTAL

and Manhattan-based upholsterer De Angelis. Wedding presents join family furniture in a mixture of the old and the new. From Greek icons to a watercolor by the Prince of Wales, from the portraits of Marie-Chantal by Andy Warhol (for whom she worked briefly when she was a teenager) to an eighteenth-century Adam-style fireplace, the house is filled with a mix of beautiful objects. The style is emphatically young and contemporary. "I'm not ready for my grand salon. I'm not there yet," Marie-Chantal explains with a laugh. "I don't think I ever will be."

AFTER THEIR MUCH-PUBLICIZED London wedding, the princely couple, opposite page, found their Connecticut home a welcome relief from European celebrity and

city life. PRINCESS MARIA-OLYMPIA, age 2, above, is becoming conversant in English, French, Spanish, and Greek, the languages spoken at home.



MARIE-CHANTAL AND PAVLOS decorated their home with wedding presents, like the watercolor by Prince Charles in the library, top left. THE PHOTOGRAPH in the dining room, top right, is of Pavlos's grandmother Queen Frederica. The console and dining table are by Laslo Sally. The



chair is Hepplewhite. IN THE LIVING ROOM, above, the lacquer and mother-of-pearl fireplace surround is from the 18th century. MARIE-CHANTAL in the foyer, in front of a Biedermeier walnut burl chest with Viennese inlays that dates from the early 19th century.

THE 19TH-CENTURY English Regency chairs in the foyer were a wedding gift from Marie-Chantal's mother.



"I suppose if we lived in Europe it would be different. But in the United States, anything flies"

—PRINCE PAVLOS



Andy Warhol painted the portraits of Marie-Chantal when she worked at the Factory in 1986. They hang in the living room, where the walls and curtains are in Classical Ornament, from Sanderson. THIS

PAGE: A 4TH-CENTURY B.C. Greek wedding box (a pixus) from the Ariadne Galleries in NYC, an Etruscan horse, and a 4th-century B.C. torso of Aphrodite sit on the 18th-century Dutch Rococo console.

SILVER VENDURA SHELLS and an Asprey vase, opposite page, adorn the English William and Mary walnut chest, circa 1690.





“Whether you live at court or in a simple Connecticut house, you adapt” —PRINCE PAVLOS





The spirit throughout the house is youthful without being frivolous. THE LINENS in the master bedroom, opposite page, were custom-made by Porthault in Paris and were another wedding present. The Rembrance

wallpaper is from Slatkin & Company. An 18th-century icon from a monastery on Mount Athos hangs on the wall. The vase is by Baccarat. MARIE-CHANTAL, above, in the living room. Sources, see back of book.



let's
wing it

WE'RE MAKING A BEELINE FOR THE BEST
OF THINGS THAT FLY (OR SKITTER)

ON THE WEB. Opposite page:
Silver-plated Little Ms. Muffet tea
strainer, \$55, by Michael Aram
through Lewis Dolin, Katonah,
NY. Hand-painted foam Dragonfly
napkin ring, \$14, by Chateaux
through Room with a View, Santa
Monica, CA. **ALL ABUZZ.** This page:
Lead-crystal Rosa Beehive center-
piece, \$3,000, at William Yeoward
Crystal, NYC. Large bee brass
napkin rings, \$20 each, by Mark
Rossi through Amen Wardy Home.



IT'S EASY TO UNDERSTAND WHY
EVERYONE SEEMS TO BE GOING BUGGY



MEET THE BEETLES. Opposite page, clockwise from far left: Sterling-silver and chrysoprase French Beetle bug, \$9,500, through Verdura, NYC. Gold-leaf Beetle, \$150, through Dimson Homma, NYC. Crystal Dragonfly dish, \$430, through Daum Boutique, NYC.

FLIGHT PATTERNS. This page: Silver Dragonfly vase, \$750, and dish, \$175, through Christofle. Bee-embroidered place mat, \$22, through Barneys New York.

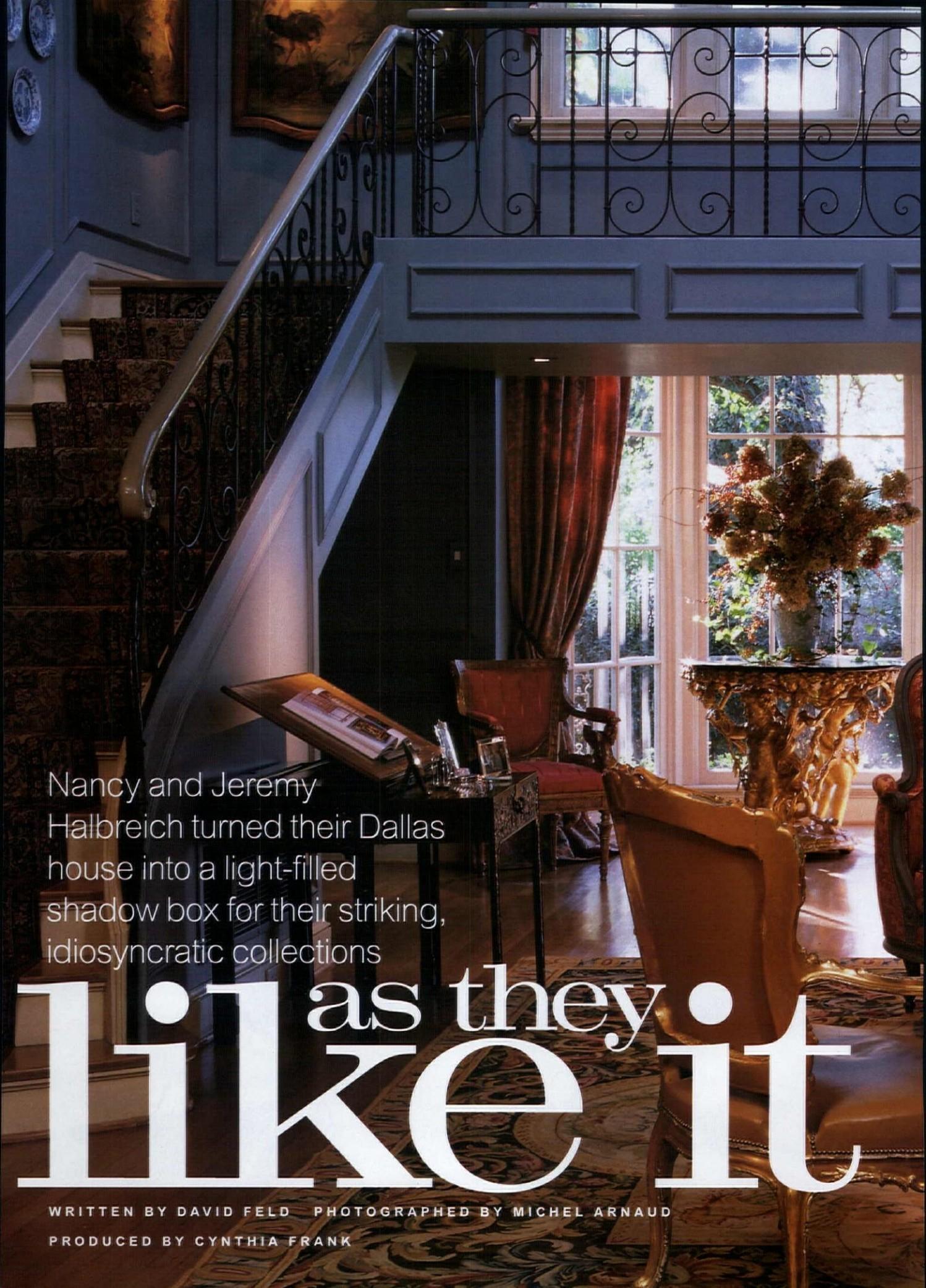




PINCH ME. This page: Large bug with horn, \$450, and bug with pincers, \$450, both by Vittorio Constantini, and red bug, \$265, by Bruno Amadi, through De Vera, San Francisco. Tiffany Nature brooch, \$6,700, Tiffany & Co. Hand-engraved cotton insect stationery, \$80 to \$120, through Mrs. John L. Strong, NYC. **WE'VE GOT LEGS.** Opposite page: Crystal Sylphide vase, \$170, through Lalique. Japanese 19th-century silver grasshopper, \$4,500, through William Lipton Ltd., NYC. Sources, see back of book.

OPEN THE WINDOWS AND WELCOME
THESE GORGEOUS CREATURES IN





Nancy and Jeremy
Halbreich turned their Dallas
house into a light-filled
shadow box for their striking,
idiosyncratic collections

like it as they

WRITTEN BY DAVID FELD PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY CYNTHIA FRANK



THE HALBREICH'S transformed the entry hall into a formal yet welcoming living room, dominated by an 18th-century *méridienne* and carved *bergère*, both signed by G. Jacob. A Queen Anne corner cabinet, circa 1710, displays antique silver. An Italian giltwood table with a 19th-century *Dalla Valle* top stands in front of the window. Rare 18th-century oil-on-canvas panels from France, framed in oak, are visible at the top of the stairs.



t

HERE IS a philosophical difference between collecting and acquiring. Modern robber barons present art curators and fine-furniture consultants with a laundry list of things they desire for name value alone, usually proving that wealth has nothing to do with taste. Celebrity decorators design houses down to the ashtrays, with little input from the clients.

How exhilarating, then, to find Nancy and Jeremy Halbreich, collectors of lofty and humble pieces which they have amassed not to impress but for their own pleasure. "This house is not some huge testament to acquisition, though it is filled with many fine things," says Nancy, a Sotheby's associate. "It's formal, but it still feels relaxed."

At first look, the Dallas residence may appear to be just another fancy house. But give it more than a cursory glance,

and you'll find layers of interest and wit. Every room appears to be in its original, 1920s, state, but in fact the Halbreichs had a Herculean repairing and remodeling task, taking the house down to its studs. The late Dallas decorator Marguerite Theresa Green and architect Overton Shelmire signed on to help. The Halbreichs added an entry, a gallery, and a breakfast room, and opened up a series of small rooms to create a space where rooms flow seamlessly into one another.

It helped that Nancy definitely knew what she wanted. "I had kept files for years of rooms that I loved, and I knew I was only going to get one shot at a great house," she says. "Marguerite was of enormous help with composition, color, and upholstery choices. She wasn't just a decorator: she understood the history of design and architecture."

Nancy was also blessed by her



THE ITALIAN giltwood table, this page, with a 19th-century scagliola top signed by Dalla Valle, was formerly in the Getty Collection.

They have amassed **lofty** and **humble**



THE COOL BLUE living-room walls, this page, set off blue-and-white porcelain and 1840 Italian faience vases. A 15th-century Spanish ebony chest, with tortoise and ivory inlays, sits on the mantel. In front of the fireplace is an 18th-century carved and gilt-wood table with a red marble top. The stools are Italian Baroque giltwood.

pieces, not to impress but for their own pleasure



LIGHT AND AIR define the breakfast room, this page, and the gallery, opposite page. The breakfast-room walls are painted to mimic the garden outside. Four 19th-century Italian neoclassical painted and parcel-gilt side chairs are drawn up to an 1810 French marble pedestal table.

ANTIQUE MIRRORS—one over an Italian neoclassical painted jardinière, the other above a 1780 marble-topped Louis XVI console—make the gallery seem even larger. Painted Louis XV fauteuils sit by silver tea caddies.





“This is an **ongoing** project, always evolving”



association with Sotheby's and with her godmother, Betty Gertz, owner of a Dallas antique gallery, East & Orient Company. "I think Betty has more flair and style than anyone I know," says Nancy. "Sotheby's experts taught us, and we trusted them. With all the talent surrounding us, we wouldn't have to have an original idea for the rest of our lives." Nonetheless, Nancy and Jeremy were at the helm of every decision.

The former entry hall became the living room. Painted in a striated French blue, it offsets the blue-and-white Ming dynasty treasures from the Hatcher collection, a cache of porcelain that sank in the South China Sea in the 1640s and was recovered in the early 1980s. The Halbreichs' collection of antique silver sparkles when lit with votives. "In many ways this really is a nighttime house," Nancy says, "and like a beautiful woman, looks even better by candlelight."

Palladian-style arched entries in the dining room reinforce the house's Italianate look. With walls upholstered in a persimmon-and-gilt Fortuny fabric, the room is fit for a modern Medici. "We

WARM COLORS and florals give the library, left, an elegant coziness. The English 19th-century settee is in Fuchsia by Cowtan & Tout and the mid-19th-century Louis XV-style bergères are upholstered in Broche Orleans by Old World Weavers. The sisal rug is by Stark. **ROMANCE** IS the mood of the dining room, below. The walls are covered in a Fortuny silk and a Gobelins tapestry panel. The double pedestal table is by Jansen.

love entertaining," says Jeremy, "and we wanted the dining room to be romantic."

The gallery, however, is all about light and air. "Maggie helped enormously with the design, fabrics, and scale of this room," says Nancy. "The George III settees and the limestone floor add to the lightness." Pieces from the Hatcher collection scattered on tables and the gilt console reflect the ambient light.

Artists Simon and Maria Lewis took three months to paint the breakfast-room walls, which mirror the garden seen through the window. "They told us it would take about three weeks," Nancy says with a laugh, "but they practically ended up living with us."

The most recent addition is the orangerie. "Nancy always wanted to grow citrus trees," says Jeremy. "It gets quite cold during Texas winters, so we needed a new room in which to house them." The couple also uses the space, which is actually a tiled pavilion, for dinners.

The Halbreichs' creative approach to design is evident even in the pool house, which looks like an elegant Italian cottage. Nancy used a Fendi sheet pattern for stylish slipcovers that can be pulled off and thrown in the wash.

To most eyes, the house appears finished. "Every time my mother comes over, she says, 'So now it's done,'" Nancy says. "But for us this is an ongoing project. We enjoy it, and it's always going to be evolving. I always have to say, 'No, Mother, we're not finished.'" Work on the house is like the Halbreichs' collecting: the end is never near.



—NANCY HALBREICH

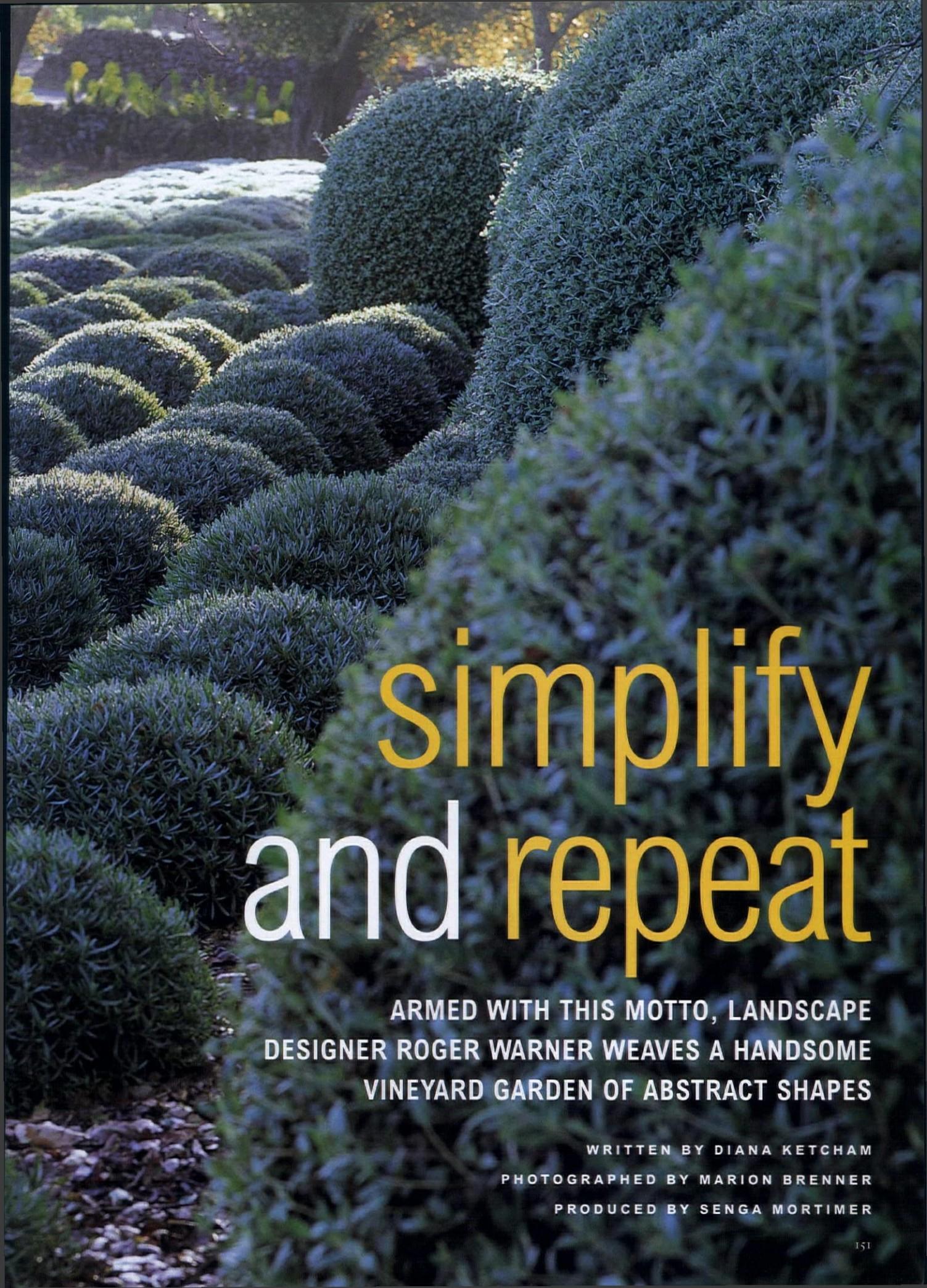


THE ORANGERIE shelters citrus trees in winter and, with hand-painted tiles that depict great houses and English follies, serves as an elegant space for dinners all year. **THE TABLE** is covered in a Groves Bros. fabric. The Italian blue-and-white faience vase with serpent handles is from 1840. The pumpkin-handled delft terrine and monteith are from East & Orient, Dallas. Sources, see back of book.





NEAR THE ENTRANCE to this Napa Valley garden, sculpted rounds of lavender 'Fred Boutin' and *Teucrium* meet the edge of the vineyard. The boulders were unearthed when the vineyard was replanted three years ago and are the same stone as those in the wall that runs along the road.



simplify and repeat

ARMED WITH THIS MOTTO, LANDSCAPE
DESIGNER ROGER WARNER WEAVES A HANDSOME
VINEYARD GARDEN OF ABSTRACT SHAPES

WRITTEN BY DIANA KETCHAM
PHOTOGRAPHED BY MARION BRENNER
PRODUCED BY SENGA MORTIMER

tHERE IS SOMETHING irresistible about a wine-country garden. But few sit as magisterially among the vineyards as the new Kramlich garden in Napa. Created only four years ago by Roger Warner, a fresh design talent on the Napa Valley scene, this grand hilltop garden feels as if it has always been here. Yet it conforms to no tradition. More lush and enveloping than most California native-plant gardens, it is too rigorously geometric to be an English woodland garden. "Unique" is what landscape designer Robert Clark calls the Kramlich place.

In the middle of the Napa Valley, the road runs through flat vineyard country to Eden Rock, a stony hillock crowned with oaks. This promontory attracted nineteenth-century settlers, who planted its slopes with grapes. Almost a century later, Hollywood found it a picturesque setting for Carole Lombard and Charles Laughton's courtship in *They Knew What They Wanted*. In the 1970s, a house was built on the top of a knoll. But it faced Mount St. Helena and turned its back on the hilltop.

"This hill was a hot, dry, nasty place, where you got stickers in your socks," says Warner, a burly man known for his blunt speech. "The basic California garden keeps out the rattlesnakes and provides shade. We wanted to do more than that here."

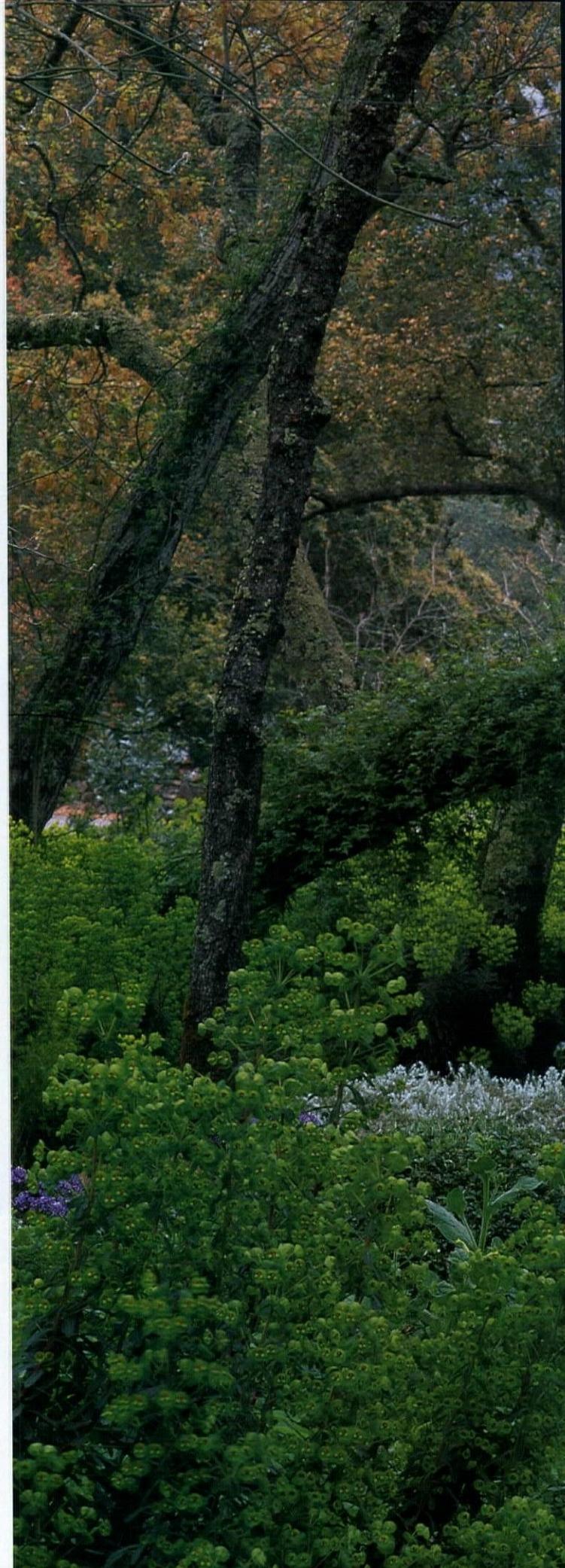
And so he has. When you enter the Kramlichs' gate, your first

"THIS IS HOW YOU SHAPE AN ENVIRONMENT WHEN IT'S INTENDED TO LAST FOR CENTURIES" —ROGER WARNER

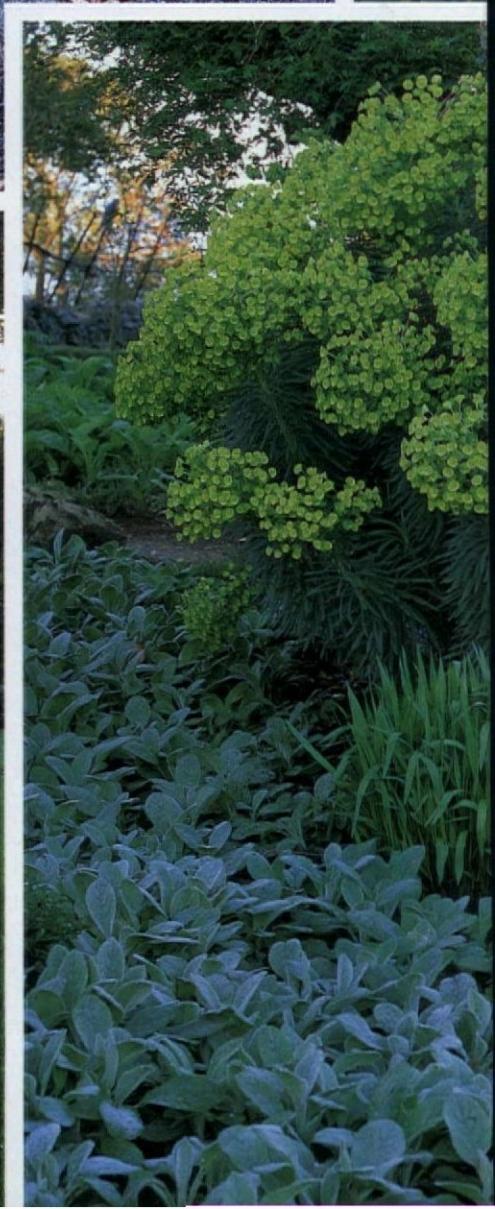
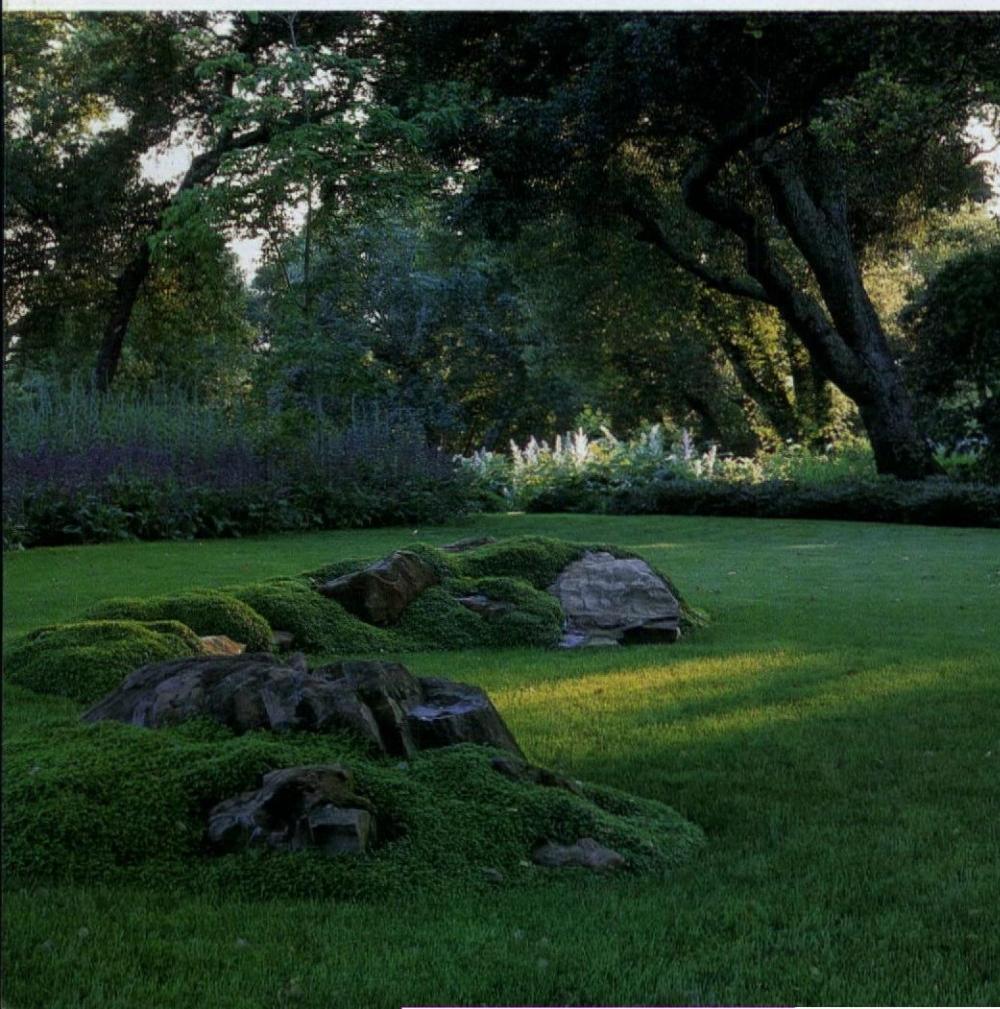
thought is *Where are we?* Gray rounds of lavender, like cannonballs, roll off into the distance. There are edible plants underfoot. The green of the euphorbias is blinding. Facing a luxuriant wood, you wonder where the house is. But within seconds, you know exactly where you are. The lavender balls lead toward the vineyards and Mount St. Helena. The woodland opens to reveal a panorama of the valley. And the driveway promises civilization just over the rise: a house, a swimming pool, a barbecue.

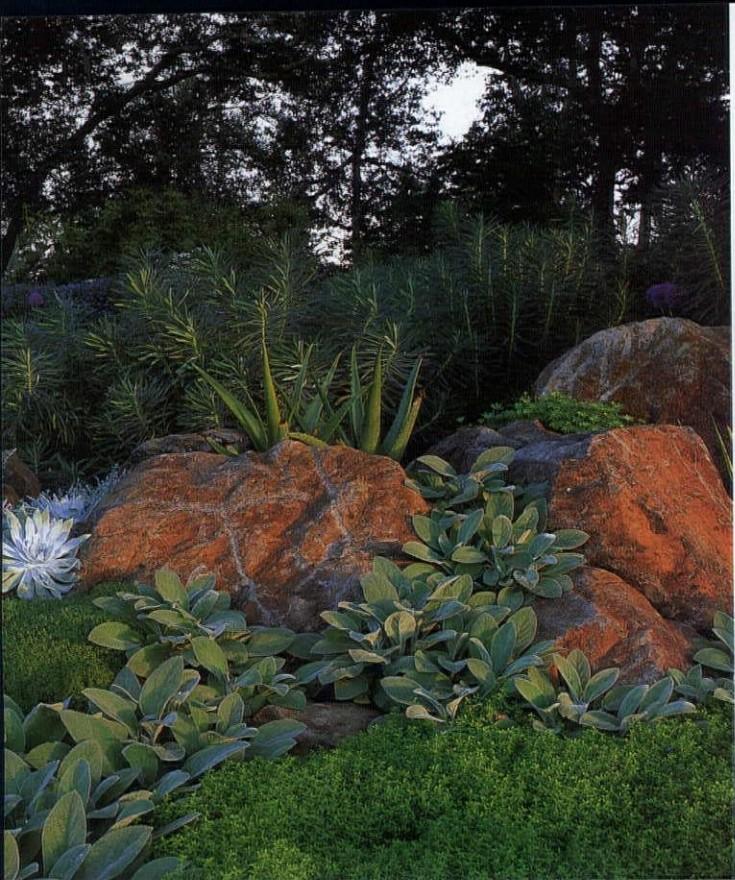
In 1989, the house and 21-acre vineyard were acquired by San Francisco art patrons Pam and Dick Kramlich. They asked Warner to make a garden in which they could raise fruit and do a bit of entertaining. Most designers would have responded by carving the hilltop into outdoor rooms. Warner has not done that. His way of organizing space is both more subtle and more ambitious. The property is designed on an intimate scale, while keeping the grand scale of the valley constantly in mind. Remarkably, Warner has accomplished all of this without using architecture to provide structure and scale. The low-slung house is often out of

FOR ALL ITS sculptural and geometrical qualities, the garden also has areas where the form is more fluid. Here, under the native oaks, masses of euphorbias, *Nepeta 'Six Hills Giant,'* *Scilla 'Peruviana,'* and foxglove offer many textures and shades of green.









sight, and Warner was reluctant to erect any barriers that would impede the views across the valley. "The vast vineyard landscape needed something to give it dimension," Warner says. "But I didn't want to mark the end of the garden with a wall." His substitute is a pattern of intersecting straight lines where garden and vineyard meet. From the entrance, balls of trimmed lavender fan out in rows running right to the edge of the vineyard, where they nearly touch the rows of vines.

In one direction, the balls reinforce the axis of the vine rows, which run on toward the horizon. In another direction, the lavender rows run at a diagonal to the vines. Thus Warner reverses the age-old convention that draws boundaries between pleasure gardens and agricultural plots. Instead, an interruption in a large visual pattern signals a shift in the territory. This boundary is low rather than high, a pattern instead of a line, composed of plants rather than hardscape.

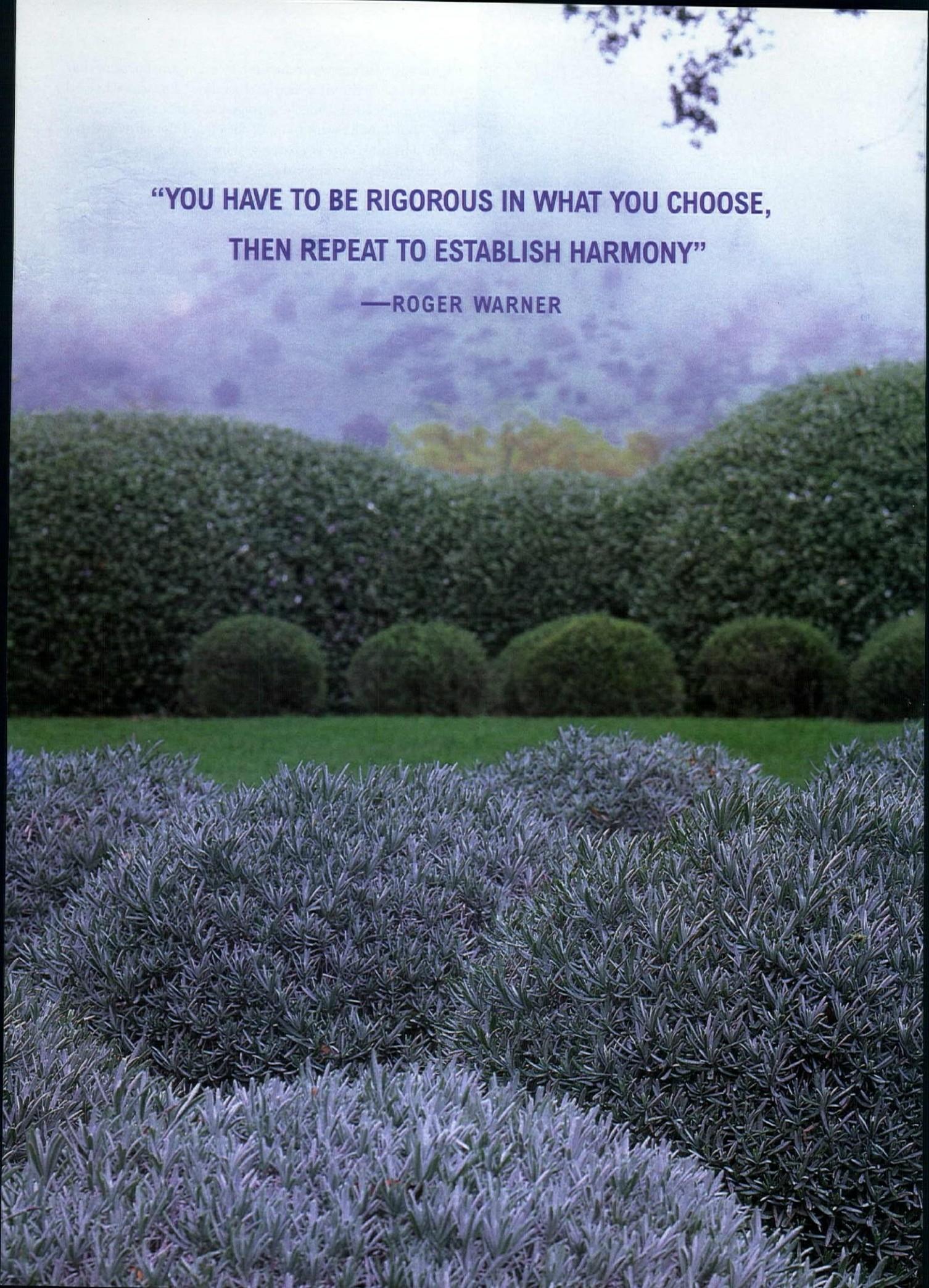
ON THE OTHER SIDE of the entrance, paths ascend into the woodland. Here, Warner wanted the garden "to ooze over the hilltop." The ground rises back in layer upon layer of luxuriant greens and purples. Waves of succulents, lavender, chamomile, sage, basil, stachys, and euphorbias bleed into velvety lawn and seep under the fruit trees. In spring and summer, the green is interrupted by swaths of blue iris and *Nepeta*, stands of white foxglove and 'Annabelle' hydrangea. Clipped forms make a powerful contrast with irregular forms, hard with soft surfaces, fine with coarse textures.

You walk through the garden as though you were in an enormous room with a firm floor and ceiling but no walls. The sense of a floor is established by the strong grid of clipped lavender, the ceiling by the oaks, some of them a century old. The space in between is organized in vertical layers. In each layer, there is something to rivet your attention: herbs and succulents at your feet, fluffy *Nepeta* at knee level, euphorbias at waist height. And the oak trees are underplanted with clouds of white: dogwood and clematis, and white roses that Warner has entwined among the oak branches. This last touch hints at the rest of the surprises in this garden.

And yet the strictest discipline also applies here. Warner's mantra is "Simplify and repeat." He says: "You have to be rigorous in what you choose, then repeat to establish harmony." In this garden, he has limited his palette to gray-green, white, and purple. "When I was young, I wanted to use every plant in the world," he says. "This is the failure of most gardens. Too many colors and forms are exhausting."

In Warner's case, these hard choices are made from his vast

The repetition of a few components gives the garden its powerful sense of unity. THE LAVENDERS and euphorbias, top left, are basic building blocks of the design. WHITE CLARY SAGE and salvia 'Purple Rain,' bottom left, surround boulders covered in baby's-tears. THE WARMLY COLORED vineyard rocks, top right, set the stage for a variety of textures: aloe vera in the background, Stachys 'Helen von Stein' flowing down from the rocks, and native Dudleya tucked between them. THE EUPHORBIAS, sea oats, and Stachys 'Helen von Stein,' bottom right, amount to another small drama of contrasting shades and textures.

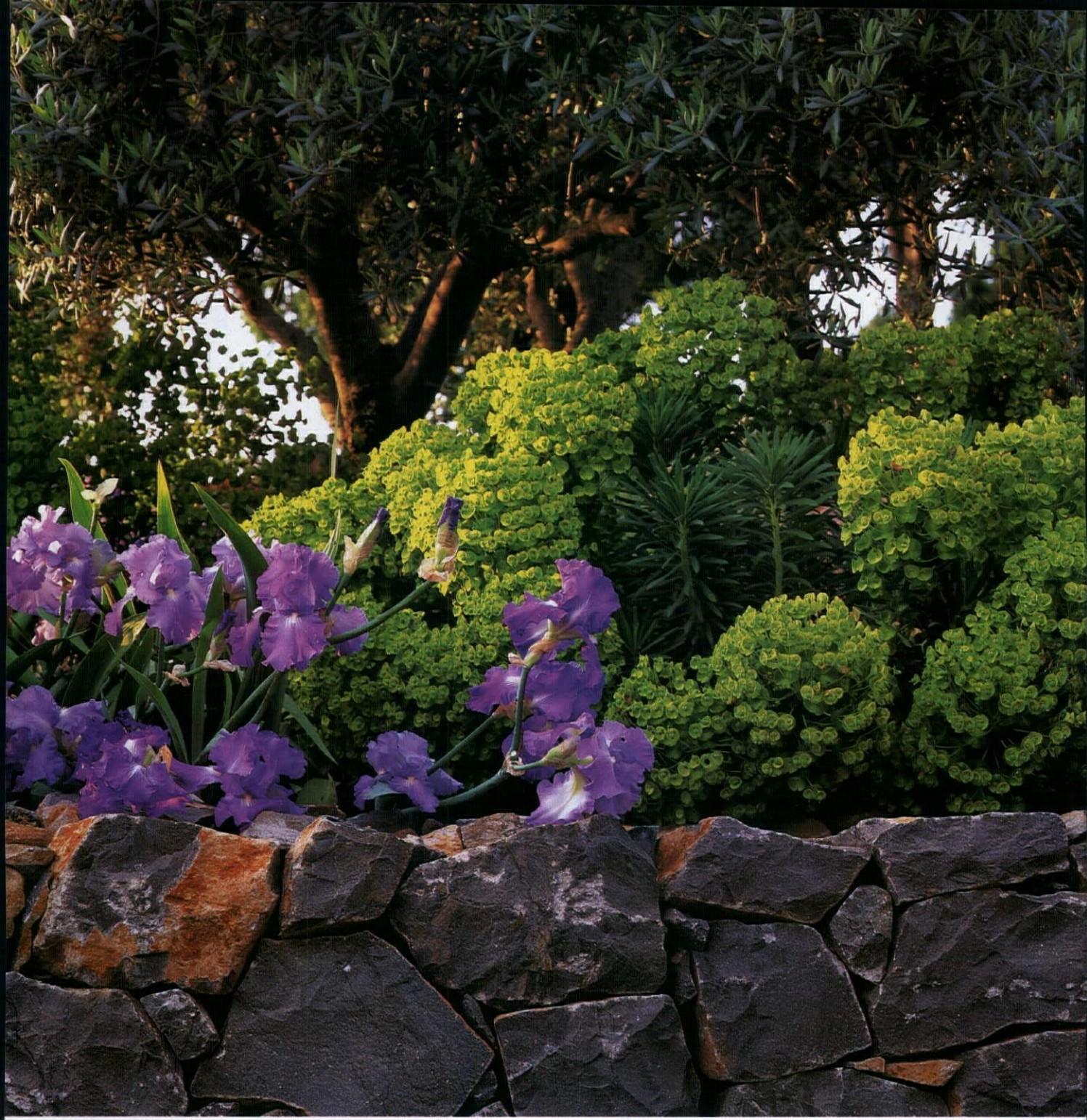
A photograph of a garden scene. In the foreground, there is a lawn with a pattern of light and dark green grass. Beyond the lawn, there is a row of large, rounded, green hedges. In the background, there are more trees and bushes, some with yellow and orange leaves, suggesting autumn. The sky is overcast with grey clouds.

**"YOU HAVE TO BE RIGOROUS IN WHAT YOU CHOOSE,
THEN REPEAT TO ESTABLISH HARMONY"**

—ROGER WARNER



IN A GARDEN without architectural elements, grandeur is achieved by boldly sculpted plants—clipped lavender and *Teucrium*—and by the strong lines of the oak trees that frame the views of the Napa Valley. “Without this structure,” Warner says of the trees and clipped plants, “the garden would get all soft and fuzzy.”



knowledge of plants. The designer grew up as an "orchid geek" in the Silicon Valley. "I was raising orchids when I should have been cruising in my Chevy," he says. After college and the Air Force, Warner found his niche at the legendary Western Hills Rare Plants Nursery near Santa Rosa. He remembers its late founders, Lester Hawkins and Marshall Olmbrich, as "wild and crazy guys who taught me gardens could be art." Writing in *The American Man's Garden*, Olmbrich praised Warner as "a remarkable plantsman and a demon of energy."

The Kramlichs' garden is only Warner's third project. "The last four years have been like a fairy tale," he says, in a surprisingly tender turn of phrase. "I was just a humble

garden boy. Then the English lords and ladies began inviting me to their houses." England was the scene of what Warner calls his "postgraduate education." He visited gardens there in the 1970s on buying trips for Western Hills, and formed associations with plant collector Lord Howick and designers such as Sarah Hammond, who had done work on the Kramlich property.

"Seeing English gardens altered my thinking," Warner says. "It was the ambition. I was seeing gardens that have endured longer than most California subdivisions will. This is how you shape an environment when it is intended to last for centuries. Why not try that here, where we can grow ten times the plants?"

Warner is larger than life and so are his gardens. When a

CLIPPED FORMS MAKE A POWERFUL CONTRAST WITH IRREGULAR



ROCKS FROM THE vineyard have been used to build the wall that encloses the garden, opposite page. WARNER DECIDED this allée of apple trees was necessary to the balance between structure and softness in the garden. The eventual goal is a cool tunnel under the trees, for summertime dining.

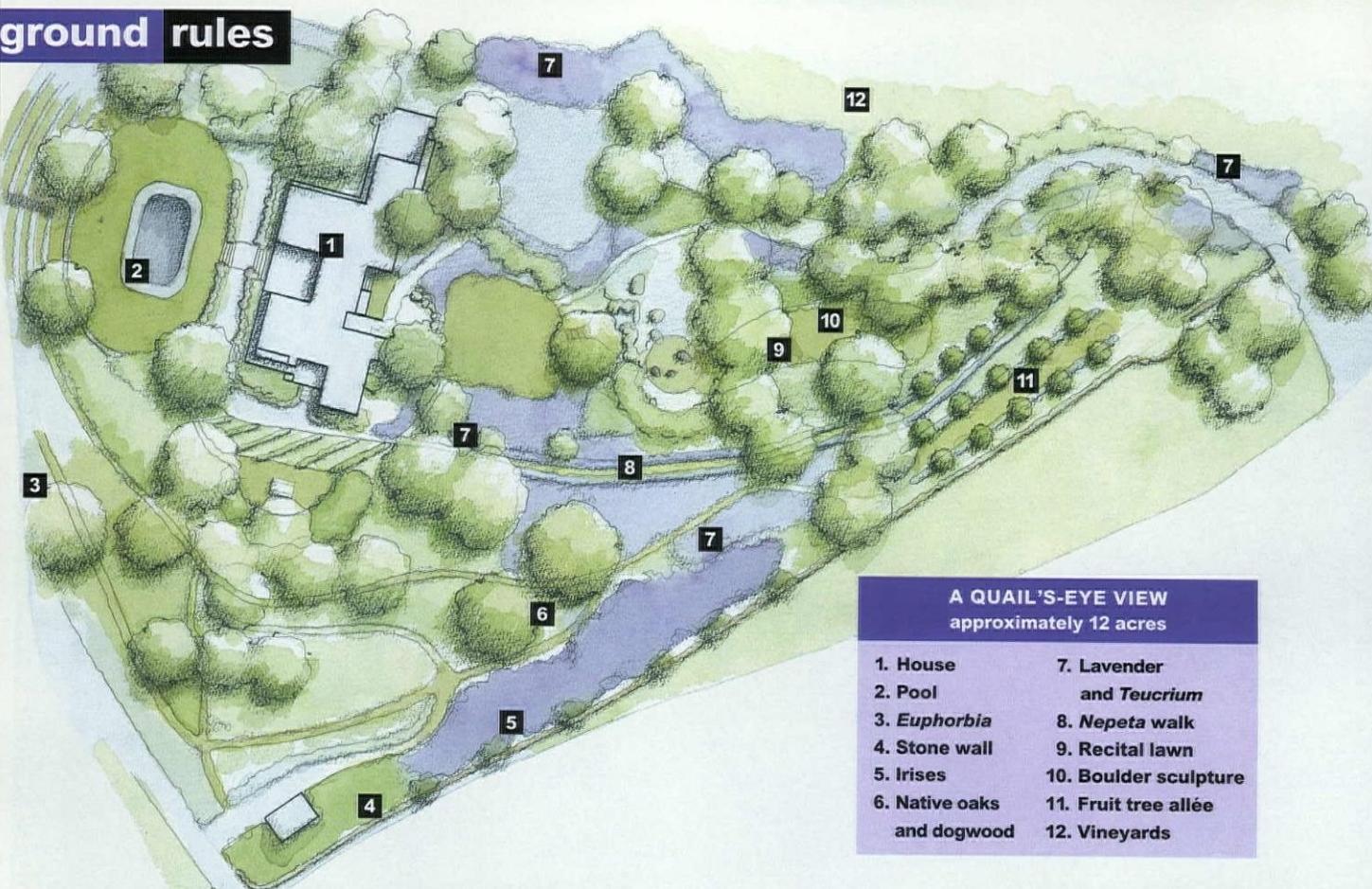
client wanted olive trees, Warner got the oldest and largest ones he could find and transported them in convoys. "The old trees are like magnificent pieces of sculpture," he says. "Why wait?" In Napa, people are now imitating his use of 100-year-old olive trees. The Kramlichs wished to enlarge a cluster of dogwood. There were four dogwoods, so Warner added another forty, creating an understory of dogwood throughout the oak woodland. When he wanted foxgloves, he seeded so widely that he created forests of the plant.

"The grand effect" is what interests Warner. "When you

have a good plant," he says, "you should use it in profusion to get a grand effect." The achievement of the grand may be what visitors feel when they discern an indescribable "Englishness" about the Kramlich garden. Although new, it has the calm of a venerable park. "When I like a plant, I want to be bathed in it," Warner says. "This is what makes a garden calming. If you use a little here and a little there, the garden will be exhausting. Most gardens make me want to take a nap."

DIANA KETCHAM writes frequently on gardens and architecture.

FORMS, HARD WITH SOFT SURFACES, FINE WITH COARSE TEXTURES



A QUAIL'S-EYE VIEW
approximately 12 acres

- | | |
|----------------------------|---------------------------------|
| 1. House | 7. Lavender and <i>Teucrium</i> |
| 2. Pool | 8. <i>Nepeta</i> walk |
| 3. <i>Euphorbia</i> | 9. Recital lawn |
| 4. Stone wall | 10. Boulder sculpture |
| 5. Irises | 11. Fruit tree allée |
| 6. Native oaks and dogwood | 12. Vineyards |

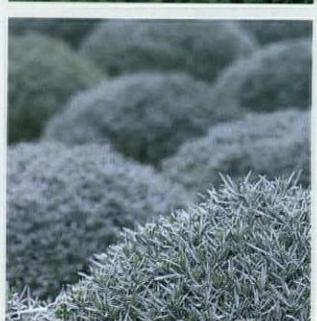
The Grand Effect

CHOOS A PLANT and use it in profusion," Roger Warner advises, and it is profusion that is responsible for the mesmerizing views he has created in the Kramlich garden. In addition to his mantra of "simplify and repeat," Warner also counsels variety—in texture, shade, and style. To his geometrical plantings he has added equally grand spaces where form is freer.



Thinking Big

Just across the road from the geometrical lavender mounds that run along the vineyard fence, Warner has created a different sort of scene—a wild garden of several plants, with vertical accents provided by foxglove. Despite the contrast in style with the lavender over the way, the basic principle of profusion is still at work here, but this time the grand effect comes from the



enormous depth of the bed, almost 80 feet from front to back. As with his other plantings, Warner's palette is severely restricted, giving the garden its unique

IN THE WILD GARDEN, left, foxglove gives the scene a vertical accent, while the other plants offer different textures of greenery. **THE MOUNDS** of small *Teucrium*, top right, and lavender 'Fred Boutin,' above right, perform well throughout the seasons.

THE 'VICTORIA FALLS' BLUE IRIS border, left, is one of the easier areas to maintain. ALTHOUGH DELICATE, the *Lavandula stoechas* 'Otto Quast,' below right, has an impact when planted in masses. *CLEMATIS ARMANDII* grows on the oak, below left, above clipped mounds of 'Munstead' lavender.

the oak trees, an effect he intends to repeat on other trees. The flowing form of the fragrant clematis contrasts with the neat mounds of lavender 'Munstead' beneath the trees. Maintenance here, as elsewhere, is very much a matter of serious irrigation. The oaks absorb a lot of water and after the winter rains, the soil dries out quickly.

Eternal Vigilance

Since the success of Warner's plantings depends on uniformity of effect,



pulling and replanting failing plants is an important part of maintenance. The *Lavandula stoechas* 'Otto Quast' is particularly susceptible to a fungus, so it is clipped when young to avoid problems and ensure the appearance of a mass of purple flags.



mixture of grandeur and tranquillity.

Giving Shape

The hypnotic effect of the garden, a result of massive displays of color or form or both, requires careful plant selection. Both *Teucrium* and lavender lend themselves to mounding. The former has

the advantage of taking drought well, but since it flops if allowed to flower, it must be clipped before it blooms and again later in the year. To keep its shape, the lavender is sheared when it is young, which strengthens its branching structure. It, too, is clipped two to three times per year.

Getting the Drift

Some 4,000 'Victoria Falls' iris are massed together to create a sea of blue, whose fragrance wafts over the whole garden. Warner points to the way in which the vast drift of blue, interrupted by the green of the olive trees, is matched by the blue of the sky, creating another restful and expansive panorama.

Since all parts of the garden are open to one another, the frequent contrasts in style between the geometrical and the free form must be easy on the eye. Lush and flowing as it is, the simplicity of the iris bed with its single variety of plant is visually consonant with the other plantings.

Climbing Well

Near the entrance to the garden Warner has allowed lush vines of *Clematis armandii* to clamber up



up

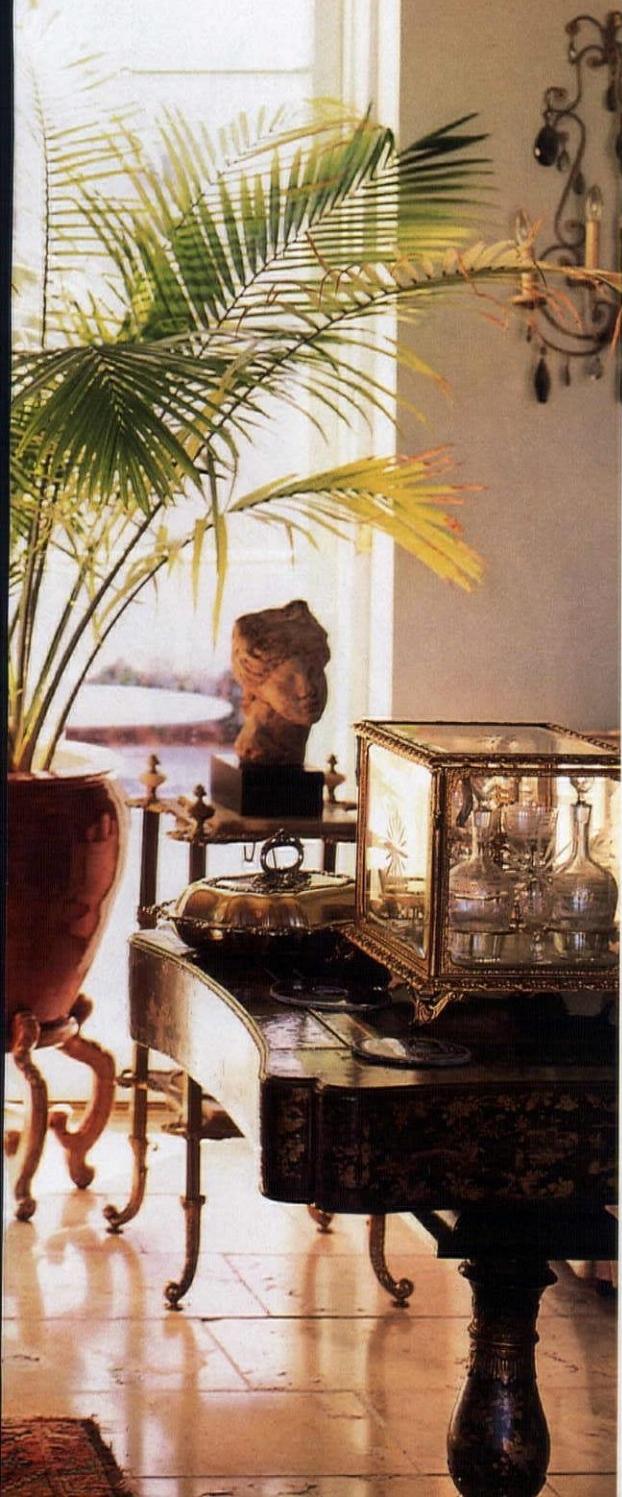


on the roof

Balancing elegance and whimsy, Kit and Billy Wohl transform their classical villa atop a New Orleans parking garage

WRITTEN BY CAROL FLAKE CHAPMAN PHOTOGRAPHED BY WILLIAM ABRANOWICZ

STYLED BY SUZANNE SHAKER



PERHAPS ONLY IN NEW ORLEANS would you find an elegant Palladian-style penthouse perched so improbably atop a parking garage. And perhaps only in New Orleans, where tradition vies with irreverence, would Kit and Billy Wohl have found it so natural to temper the classical formality of their spacious rooftop villa with such bold—and comfortable—whimsy.

"We like to call it knock-down formality," says Billy Wohl, seated in a conversation corner of the long, high-ceilinged salon that also serves as dining room, parlor, and even ballroom on occasion. "For example, when you sit down here," he says to a guest, pointing to a recamier upholstered in delicate French silk brought out of Vietnam by the Wohls' seamstress, "you might be sitting next to a funny doll." The guest, indeed, has found herself seated next to a droll, child-sized wooden dummy.

There are touches of art and fancy nearly everywhere. An abstract painting, in strong autumnal colors, by Billy's mother, Millie, a noted New Orleans artist, leans casually

TALL GLASS DOORS let light flood the salon. Unexpected juxtapositions help keep the enormous room from being intimidating: A Wedgwood candelabra sits on an antique French wooden column. Kit Wohl made the red planter's base out of antique window cornices from the New Orleans Auction Exchange. The Greek stone bust, which is a family heirloom, stands on a Victorian marble-and-brass end table. A *cave à liqueurs* from M. S. Rau Antiques, New Orleans, with Baccarat decanters and liqueur glasses, sits on an English Regency table from Waldhorn & Adler Antiques, New Orleans.

"This house is all about **illusion**. You expect
a **breeze** to be blowing in off the Mediterranean"

— KIT WOHL





THE EPIC SCALE of the salon requires oversized furnishings. An antique Venetian chandelier hangs over a pouf covered in velvet from Kravet, with custom-dyed fringe. Italian chairs from a Mississippi plantation surround the massive Venetian dining table. Two doors from the Haunted House in New Orleans and a painting by Kit Wohl hang over the moiré sofa from Expressions. The 17th-century Austrian porcelain stove is from Frederick P. Victoria & Son, NYC.



against a Corinthian column. A glint of crystal from a Venetian sconce complements the burnished patina of an old saxophone, which adorns the long Venetian refectory table. On an inlaid Victorian table is an idol-like serpentine sculpture by Mexican phantasmagorical artist Pedro Friedeberg, who

also designed the winged settee with gilded hands that welcomes guests in the foyer.

At any moment, one of the Wohls' three sleek Abyssinians may jump onto a table and strike a pose with a proprietary meow. The salon anchors the wings of the U-shaped penthouse, which was

designed to afford views onto the central terrace or the back terrace from all the rooms. The light is pouring in through the tall arched French doors on either side of the salon, and the house feels as though it could be floating somewhere in a fantasy world, rather than anchored atop a garage just off lower St. Charles



FURNITURE GROUPINGS delineate various functions of the multipurpose salon. A conversation corner, above, has an antique American recamier covered in French silk; an antique French stool; and an antique red Spanish side chair covered in a silk from Kravet. The red velvet throw pillow is by Spinella. The painting is by Mildred Wohl. A PAPIER-MÂCHÉ coffee table, opposite page, gilded by Kit Wohl, shows off her sterling-silver collection, including cigarette boxes, a card case, and a pillbox.

Avenue. The area has a busy mix of hotels, commercial buildings, and grand homes that march in increasing stateliness toward the Garden District.

"This house is all about illusion," says Kit. "You almost expect a breeze to be blowing in off the Mediterranean."

When Kit started dating Billy, he

jokingly told her that his parents lived in a garage apartment—but at other times he would refer to his family's lodgings as a "castle." As Kit soon discovered, the so-called garage apartment was the work of Myrlin McCullar, one of Louisiana's leading architects, who had also designed the gracious St. Louis Hotel in the

French Quarter and had overseen the renovations of a number of plantations along the Mississippi.

Billy's father had built the high-rise Wohl Apartments on St. Charles in 1950. In 1965, he added an adjacent parking garage, facing a quiet side street. It had seemed only natural to build a



FANCIFUL TOUCHES in the foyer, above, let visitors know at once that the penthouse is not rigidly formal. Hand-forged wrought-iron candlestands flank Pedro Friedeberg's winged settee, which is covered in an antique silk-velvet leopard print. The antique mannequin is from Whisnant Galleries, New Orleans; the painting is by Mildred Wohl. The end table is by Jean Kelly at Necessities Gallery, New Orleans. **POMPEII RED GIVES** the library, opposite page, richness and contrasts with the light colors elsewhere. Antique ceramic elephant garden seats serve as the coffee-table base. The silver tea service is a family heirloom. A hand-painted velvet throw by Spinella is draped over an American chaise longue.

penthouse above it that would be hidden away and have its own separate entrance.

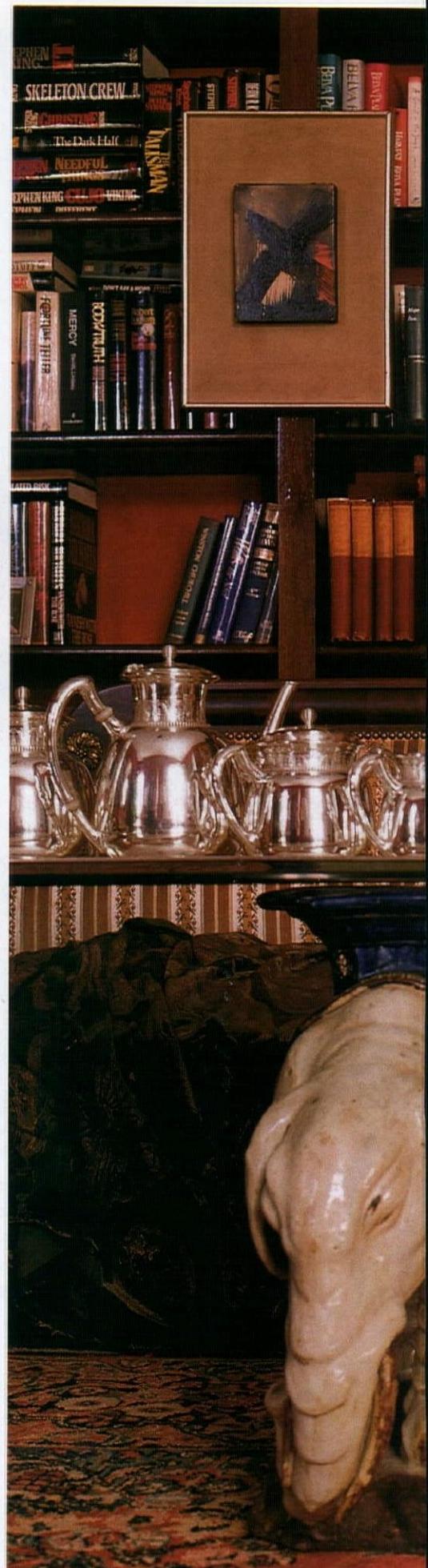
When Kit and Billy moved in a decade later, Kit found the classical dimensions of the house daunting. "It was a little intimidating," she admits. She discovered that it was easy to find pieces that weren't in scale with the house. She also learned that the house would inform her if things didn't fit. "The house edits itself—it lets you know immediately if something doesn't work. But some of the most peculiar things work well."

The salon demands a certain boldness of scale. A huge white porcelain Austrian stove that made an appearance in the film *Auntie Mame* has always had its own niche—which, in a traditional Renaissance villa, might have been filled with the statue of a god, an emperor, or an

illustrious ancestor. It took the Wohls ten years, Kit says, to find the chairs that suit the Venetian dining table.

The house has continued to evolve, slowly acquiring new layers and colors. "The colors gave me fits," says Kit, who learned that the house required a comprehensive approach that subtly integrated all its components, yet allowed for dramatic contrasts. "I found that it was better to take a disciplined approach," she observes. Over the years, she has gradually shifted the interiors away from the dark, earthy colors Mildred Wohl preferred to a brighter, Venetian, palette. "I picked three colors," she says, "and the colors of every room are a variation of those three."

Occupying one wing are the guest room and the library, which has walls







GUESTS ARE AWASH in luxury. Kit Wohl gold-leaved the walls in the guest bath, above, and hung gold bullion fringe from a Paris flea market on the antique French mirror. **THE MASTER BEDROOM**, opposite page, with an antique French porcelain fireplace from Frederick P. Victoria & Son, an Italian glass table with four cherubs representing the seasons, and a French caned-seat bench at the front of the bed has a decidedly European flavor. Sources, see back of book.

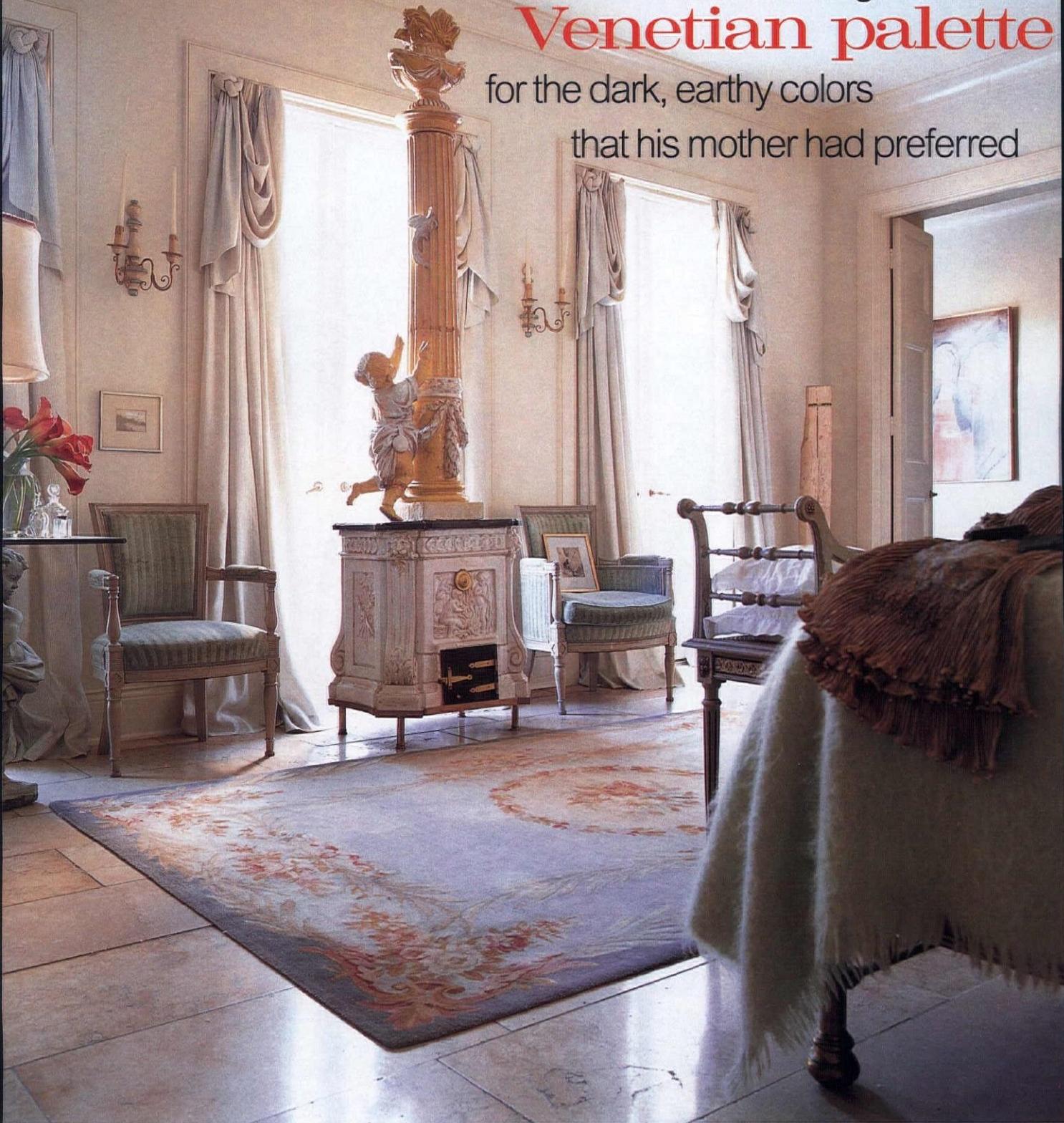
painted a deep Pompeii red. And filling the other wing are the master bedroom, all cream and ivory, and the study, a dramatic contrast in deep teal green. The salon's walls are painted an ethereal sea-foam green, actually a lighter variation of the teal green, Kit observes. And the deep-red upholstered seats of

the dining chairs, she notes, are the same shade as the library. "Most of the furniture can move happily from one room to another."

The Wohls also discovered that planning sometimes has to allow for serendipity. When they decided to add a fireplace to the study, they had it constructed

without a mantel because they couldn't find anything that seemed suitable for the space. But when Kit spotted a fanciful headboard by metal sculptor Luis Colmenares, she asked him to design a mantel. She enjoyed his work so much that she began to try her hand at working in metal and wound up converting

The Wohls substituted a bright,
Venetian palette
for the dark, earthy colors
that his mother had preferred



the sauna and spa on the back terrace into a studio/workshop. Last year she constructed a metal folly that serves as the frame for a dance floor on the back terrace, where the Wohls held a wedding for mystery writer Julie Smith. Kit has since become so successful at selling her metal pieces that she is increasingly

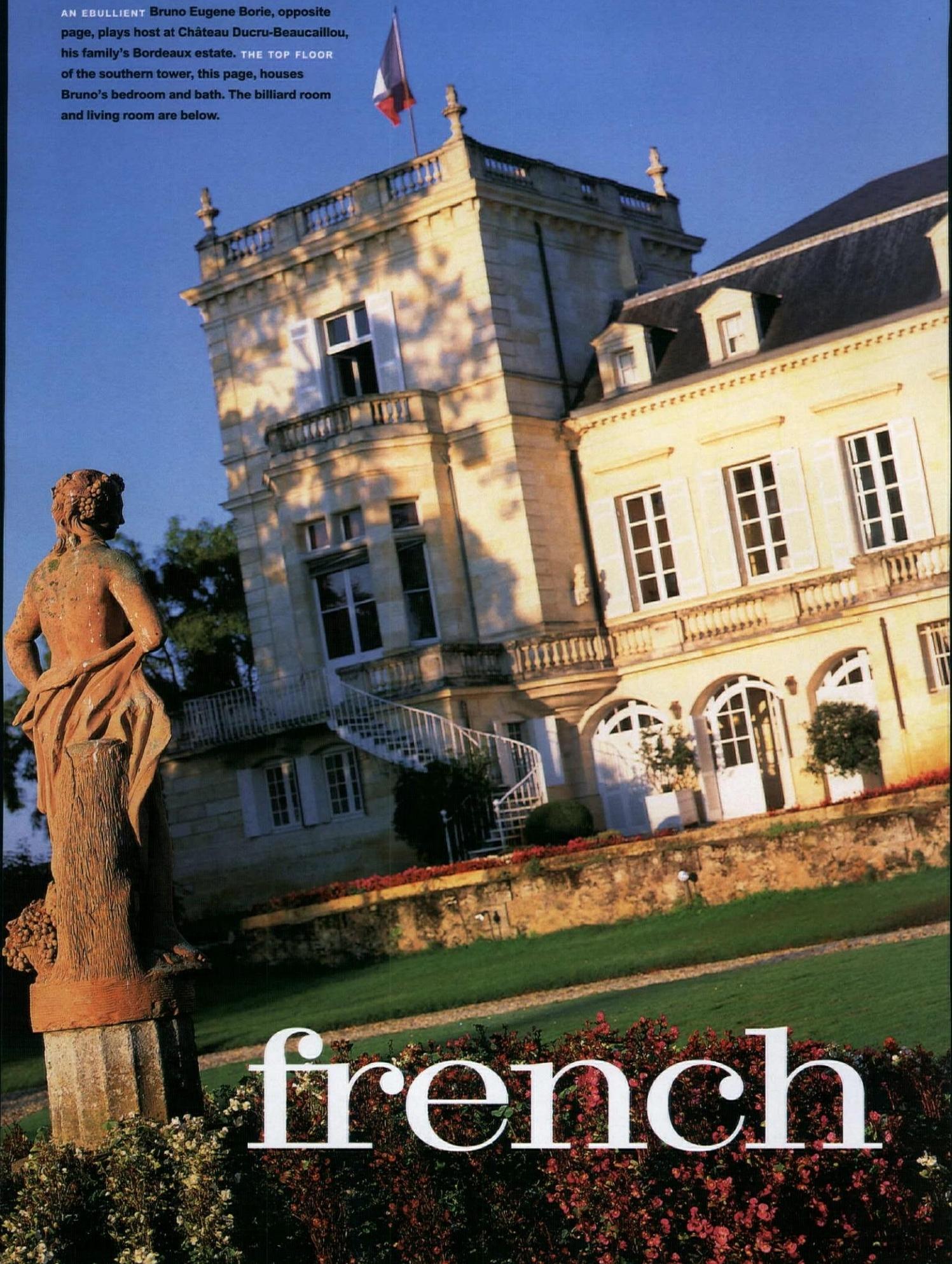
juggling her time between that and the advertising and public-relations company she and Billy run together.

It's as though the house itself has become a collaborator in the changes that swirl in and around it. As Kit puts it, "This is our urban refuge—the perfect urban solution." Refuge and inspiration,

of course, were the purposes Palladio himself had in mind for his villas, which he hoped would provide "great refreshment and consolation" for those who retreated to them.

CAROL FLAKE CHAPMAN lives and works in Austin, Texas.

AN EBULLIENT Bruno Eugene Borie, opposite page, plays host at Château Ducru-Beaucaillou, his family's Bordeaux estate. THE TOP FLOOR of the southern tower, this page, houses Bruno's bedroom and bath. The billiard room and living room are below.



french



toast

BRUNO EUGENE BORIE
CELEBRATES HIS VINEYARD'S
HARVEST WITH THE PERFECT
POT-AU-FEU

WRITTEN BY JAY McINERNEY PHOTOGRAPHED BY MELANIE ACEVEDO

PRODUCED BY LORA ZARUBIN

"It's about **MEMORIES OF PAST HARVESTS.**

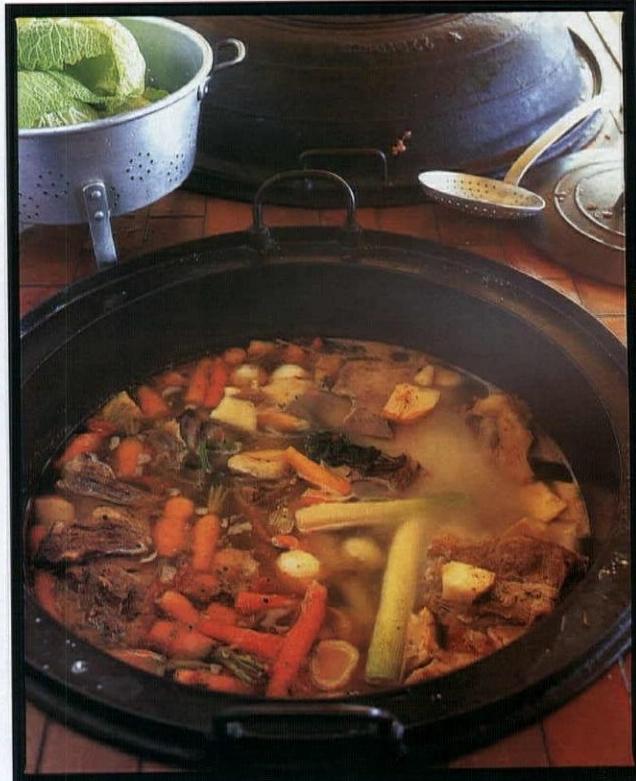
Every pot-au-feu you have afterward, if I succeed, you will remember this one"

—BRUNO EUGENE BORIE

d

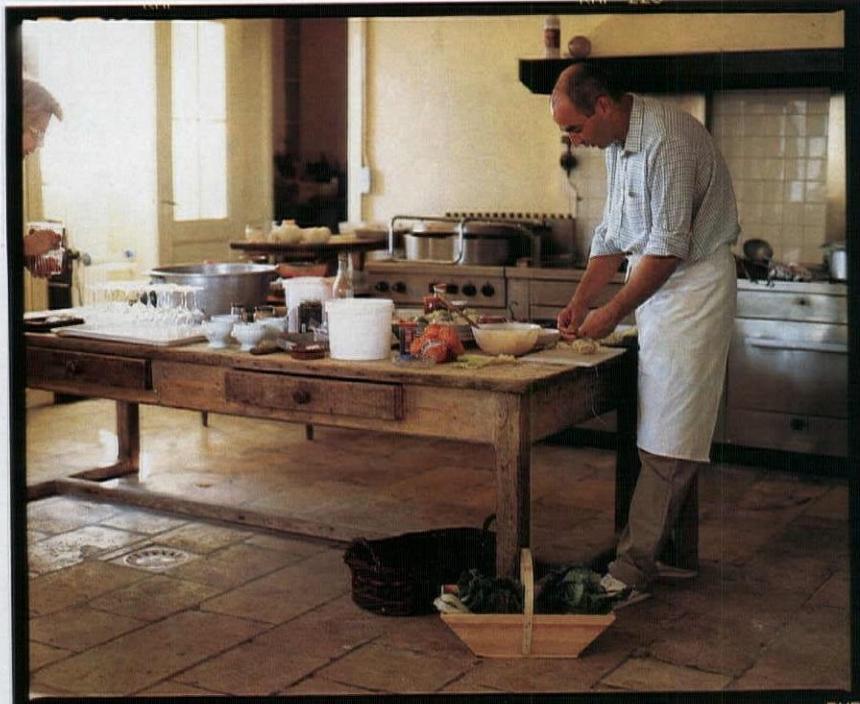
RIVING UP the D2 through Bordeaux, I feel much the way that others might as they cruise Mulholland Drive with a map to the stars' homes taped to the steering wheel. I'm completely starstruck when I see the signs for the great wine-making châteaux: Lynch-Bages, Léoville-Las Cases, Latour. Not the least advantage that Bordeaux enjoys over Beverly Hills is the architecture—the grand châteaux that rise from the left bank of the Gironde. One of the most impressive is Château Ducru-Beaucaillou in St. Julien, which sits amidst a grove of ancient trees, a neoclassical palace punctuated at both ends by a square tower.

From the road, it is difficult to imagine the sleek, minimalist interiors of Ducru's southern tower, the residence of Bruno Eugene Borie, second son of the proprietor. Bruno's grandfather bought the eighteenth-century château in 1941 and spent some 20 years restoring it. More recently, 42-year-old Bruno has carried the restoration of his own part of the house into the twenty-first century, designing along the way a blood-red dining room and a master bathroom the size of a Tribeca loft, which houses part of his contemporary art collection. But it's the ground floor, a nineteenth-century harvest kitchen, that is the heart of Bruno's bachelor pad. Bruno owns Lillet, makers of the famous aperitif, and also helps run the family wine business;



although if you ask him what his title is, he replies with characteristic wry self-deprecation, "son." But I'm having business cards made for him inscribed with the title "host," for he seems nowhere as happy as he is when in the kitchen, wearing an apron and swinging a whisk, single-handedly preparing a meal for ten or twelve friends and then presiding over the table. On less populous occasions he likes to fire up a bundle of gnarled old grapevines from the vineyard outside and grill T-bone steaks. A guest will often find a bottle of Ducru from his birth year standing beside his glass.

One of the greatest pleasures of the harvest for Bruno is the preparation of the harvest meal: a pot-au-feu. Traditionally, the dish was prepared for the pickers



THE 19TH-CENTURY kitchen, left, on the château's ground floor is the heart of the place and where Bruno spends much of his time, cooking. DURING THE FINAL STAGES of making pot-au-feu, above, veal shank, chuck roast, and marrow bones simmer in a fragrant bath of fresh leeks, carrots, and other harvest vegetables.

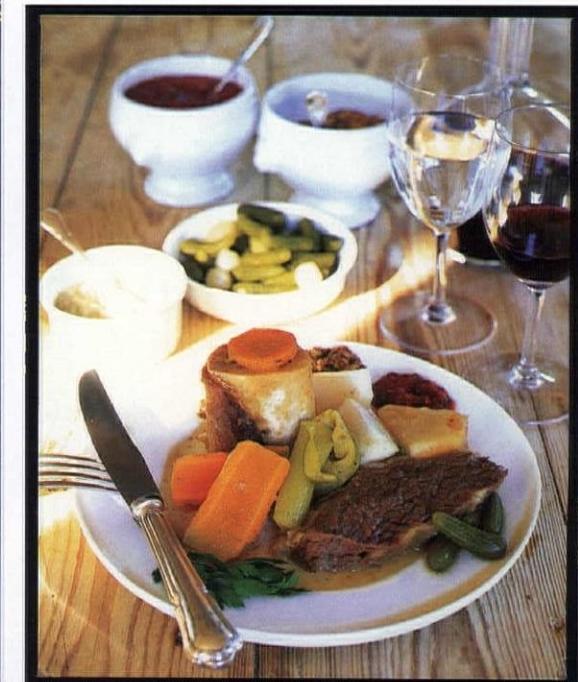


and the cellar workers. "You sacrifice a calf," says Bruno. "It's an important ritual of the harvest." In his charcoal-gray bespoke suit, pouring Château d'Yquem into my glass the night before the big pot-au-feu lunch, he doesn't look like a man who has any truck with cattle butchery. But the next morning, wearing his chef's whites, he seems

THE ESSENCE of a classic pot-au-feu is the rich, golden broth, above, served first with slices of grilled country bread. The unglazed soup bowl is by Muriel Grateau, Paris. **IN THE SECOND COURSE**, top right, the mellowed flavors of stewed meats and vegetables play off tart cornichons, savory tomato relish, horseradish, and coarse mustard.

intimate with cow parts that I've never even seen before. To mark the conclusion of the 1997 harvest, Bruno has invited his friends from the Jeune Toques, a group of local women who share an interest in food and wine, for lunch.

"It's about memory," says Bruno, stirring the broth in the bath-sized pot. "For me it is memories of past harvests. Every pot-au-feu you have afterward, if I succeed, you will remember this one." I hope he's right. I have never quite gotten over my own memories concerning boiled beef and vegetables; the product of an Irish Catholic family, I was subjected to corned beef and cabbage several times a month growing up. Despite a



few subsequent lunches at Le Cirque, pot-au-feu has always seemed to me about as exciting as macaroni and cheese. Until today, that is.

Although he hosted a rather grand dinner party for ten in his crimson dining room the night before, Bruno starts preparing lunch at seven in the morning. By ten, when I stagger in, the kitchen is redolent with an intoxicating eau-de-boeuf. Also carrots, potatoes, and celery. I'm still under the sensory influence of last night's mocha-scented 1970 Ducru-Beaucaillou. I've liked Ducru for years—the '78 was one of the first serious wines I ever had. The vineyard takes its name in part from the numerous pebbles—"beaucaillou" meaning "beautiful pebbles"—which tend to hold the heat of the sun and radiate it to the vines well into the night. Ranked as a second growth in the famous 1855 classification, Ducru is currently considered one of the "super seconds," which are almost on a par with the first growths. Ducru has always been a wine of finesse rather than brute power, a kind of burgundian bordeaux. Since the creation of a state-of-the-art

winery in 1995, the quality has only improved; '95 and '96 are among the greatest wines made here—or anywhere in Bordeaux, for that matter.

An hour before the lunching ladies arrive, Bruno is chopping shallots for the dipping sauce, which also includes tomatoes, garlic, tarragon, chives, lemons, and capers. He holds out a wooden spoon for me. "Try our local ketchup," he says.

"It's great," I respond. "What's it called?"

He raises one eyebrow, rather like a Gallic version of P. G. Wodehouse's Jeeves. "Tomato sauce," he answers, as he stirs the pot.

Shortly before the arrival of the (*Continued on page 184*)

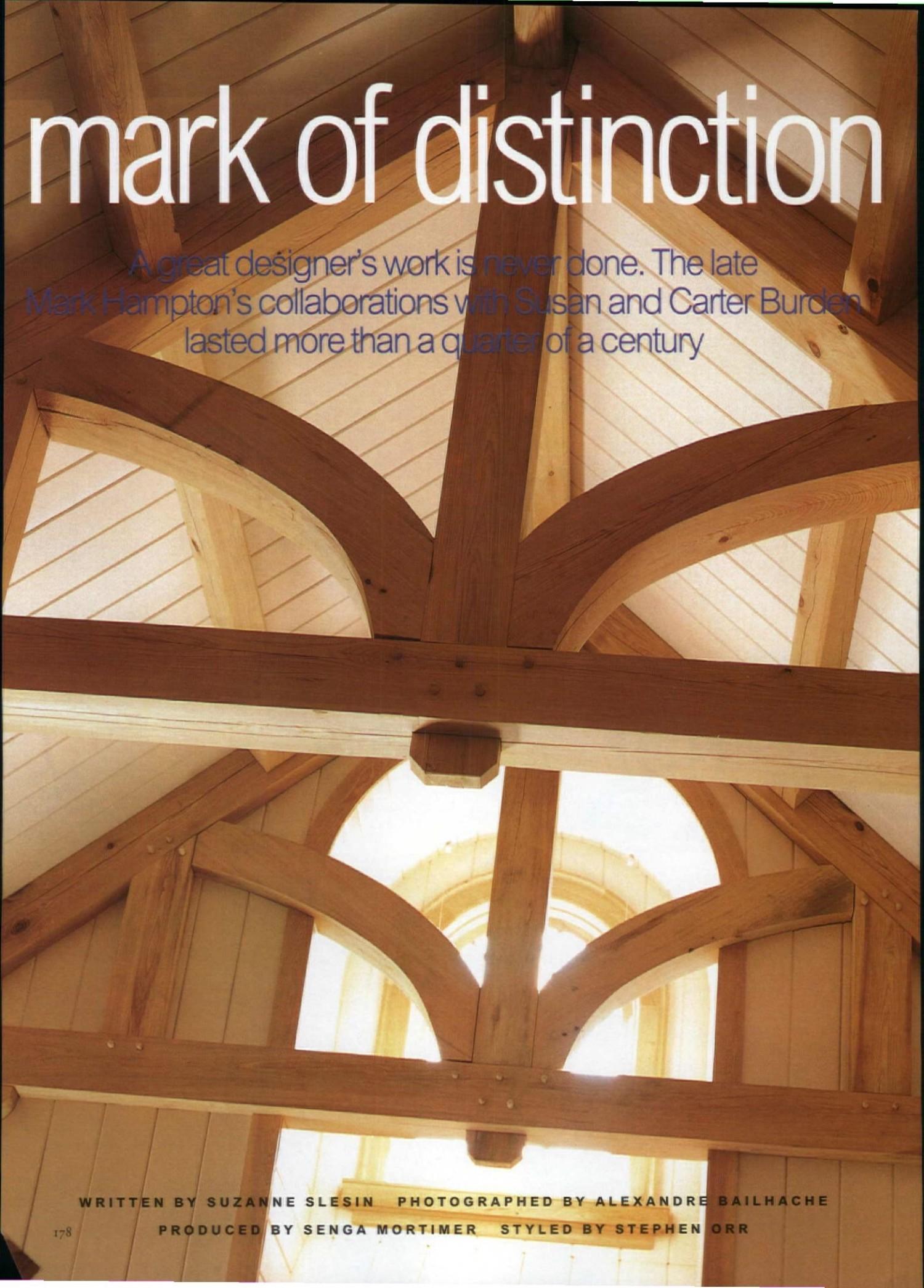
By ten o'clock in the morning, the kitchen is redolent with an **INTOXICATING** eau-de-bœuf





THE TENSION between the old and the new is purposely exaggerated in the kitchen, where modern Arne Jacobsen chairs sit across from a vintage country bench. Grapes from the château's adjoining vineyards and roses from the garden form a casual centerpiece that snakes across the simple trestle table. For the first course, terrines filled with pot-au-feu broth stand ready. Sources, see back of book.

mark of distinction



A great designer's work is never done. The late Mark Hampton's collaborations with Susan and Carter Burden lasted more than a quarter of a century

WRITTEN BY SUZANNE SLESIN PHOTOGRAPHED BY ALEXANDRE BAILHACHE

MARK HAMPTON was nothing if not patient. He left the dramatic ceiling of cypress beams in the new great room unstained, knowing that they would age beautifully. ANTIQUE BALLOT BOXES, books, and china figurines fill the bookcases. The hooked rug is from Elizabeth Eakins; the sofa is upholstered by Guido DeAngelis in a Scalamandre velvet; the armchair is slipcovered in Stephanie, a cotton blend, from Rose Cumming.





i

ISN'T THIS A dream?" Mark Hampton asked as he showed a visitor around the Burden family house on eastern Long Island one afternoon last May. No one was home, the rooms lit only by the rays of the setting sun, and a sense of quiet and peacefulness permeated the interior. Hampton, who died on July 23 at the age of 58, had always talked about this house as one of his favorite interiors. That means a lot when you consider that his career as an interior designer spanned three decades and included projects of many kinds. His work ranged from the White House, Blair House (the official residence for guests of the president), the vice-presidential mansion, and the presidential retreat at Camp David to the Park Avenue apartments and country cottages of long-standing clients such as philanthropist Brooke Astor, cosmetics doyenne Estée Lauder, and Carter Brown, a former director of the National Gallery of Art in Washington, D.C. Many of Hampton's clients, but especially Susan Burden and her late husband, Carter, became intimate and loyal friends.

Mark Hampton, as Kate, one of his two daughters, so aptly said at his funeral, "was predictable in his unpredictability." You can see his tendency to upset expectations in the contrast between his early career in the late 1960s and early 1970s—when he worked with the late English decorator David Hicks, best remembered for his jazzy, geometric, pattern-on-pattern rooms—and the look of understated privilege that became his trademark.

Hampton's decorating mode was to provide more than a touch of class. Yet no matter how opulent the book-lined libraries, the antiques-filled dining and living rooms, and the chintz-covered bedrooms, his rooms were never pretentious, never too grand. They often mirrored Hampton's own interests—his love of collecting, of literature, of art, of conversation. He had an exuberant approach to decorating, which made the transformation of a house into a home a joyous experience.

When speaking of this Long Island house, he explained that he "tried to make it look like it could have looked without being slavish and without wrecking a sense of modern comfort."

As he continued his affectionate tour of the place, he pointed out a "wonderful Dutch mirror"; a country bathroom he "loved, loved, loved"; and "the marvelous drawings everywhere." This "typically American farmhouse," he said, was a "house I never walked away from." He began working on it in 1979, and was putting the finishing touches on an addition earlier this year: a great beamed room inspired by a design of Sir Edwin

Lutyens, the English architect. Seeing the room being built gave him special pleasure. "It was wonderful to watch," he said. "This was a room to be comfortable in, to bring in a tray to and put one's feet up on the furniture. Everything in it is deeper and bigger than usual, even the television."

So while the ancestry of the high-ceilinged room is English, it became, in Hampton's hands, thoroughly American. Each of the soaring beams was made from a single tree cut in Georgia and hand-pegsed together. Hampton chose not to stain the wood. "We know it will age beautifully." If only he had had the same chance.



A TUFTED OTTOMAN that doubles as a coffee table, opposite page, creates the feeling of relaxed elegance typical of a Hampton design. The bench by the fireplace is covered in leather from Falotico. The mantel is from A&R Asta, and the cedar paneling was whitewashed by LaPolla. DRINKS ARE PREPARED on a table, above, where objects from decades of collecting are on display.



Mark Hampton in his own words

from his columns in House & Garden

"Rich materials should look patrician, not nouveau riche. The one threat is that of looking pretentious—the single greatest vulgarity in interior decoration is pretentiousness. **Understatement is a pain in the neck** sometimes, but it is a good thing to keep in mind even when you are contemplating some ravishing excess"

"We all grew up surrounded by red things: toys of all sorts, wagons, bicycles; the list is very long. **You don't think little boys would want to be firemen** if fire engines were battleship gray instead of gorgeous red, do you?"

THE TWO SMALL PARLORS of the 1860 house had been previously converted into a spacious living room, below.

The Victorian chairs and sofas were found in London in the 1980s and reupholstered in a brown floral chintz.



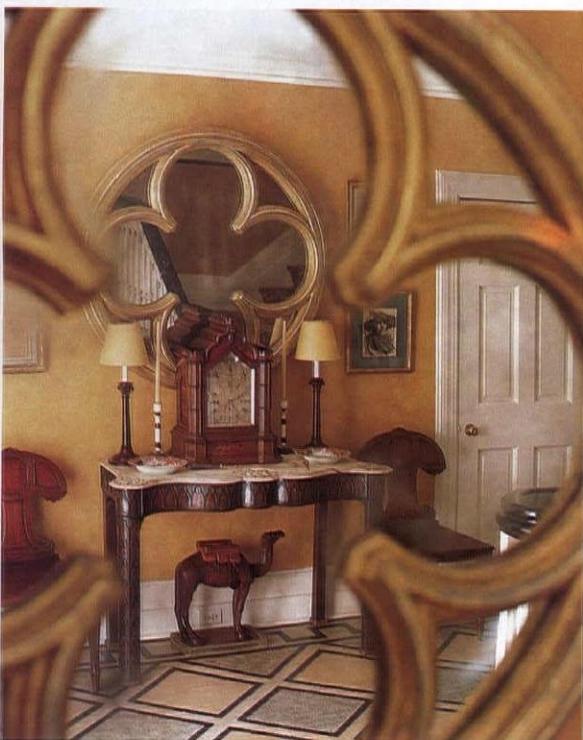
THE NEW GUEST BEDROOM, left, is a chintz-covered haven: the walls, curtains, bed, and chair are covered in a fabric Hampton picked up in London. The custom-made carpet is by Stark.



"Your bedroom should be the most intimate and private room in the house. If it is not, then it is a little sad. . . . A result of **all this delicious privacy is the freedom** to gather around yourself all the trappings of personal comfort and luxury"

"It seems to me that the act of leaving a lamp lighted on the hall table for those who have not yet returned for the night is rather like the ancients leaving lamps on the altars of their favorite deities. **It is a warm, loving gesture and a welcoming sight** to the one who is returning. Somehow, leaving a recessed ceiling light on doesn't quite evoke the same cozy feeling"

THE 19TH-CENTURY GOTHIC MIRROR, from Florian Papp, one of a pair, over the Gothic Revival Irish table in the hall, below, is a typical Hampton touch. So are the glazed walls by LaPolla and the painted floors by Franklin Tartaglione. A **Gwen John** painting hangs in the living room, right. Sources, see back of book.



"It is a wonderful sight for a decorator to watch rooms he has been involved with achieve greater depth and quality through **the owner's own taste and activity**"

french toast

(Continued from page 175) lunch club, I get to taste the broth, which I am surprised to learn is served separately, before the meat and vegetables. "You always separate the broth," Bruno assures me. As a wine buff, I find that this makes sense, since wine and soup are such a tricky combo. Drinking the broth first, with a glass of Evian, allows a clearer field for the '94 Haut-Bataille—another Borie property—that follows. All thoughts of New England corned beef and cabbage dinners are banished at first sip. This is probably the finest unfermented liquid I have ever put in my mouth, right up there with last night's 1953 Ducru-Beaucaillou. The meat and vegetables, when I get to them, are also excellent, particularly in the company of the sauce.

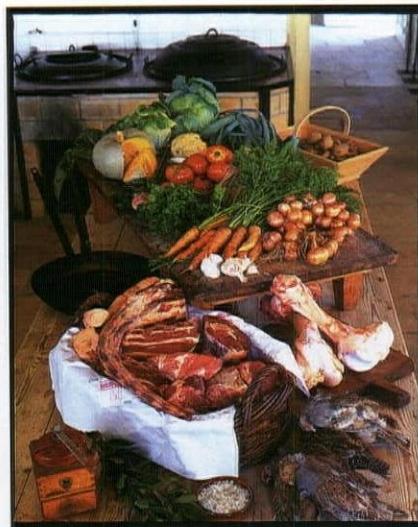
My high opinion of the pot-au-feu is shared by the members of the Jeune Toques, which might just as accurately be styled the Blonde Toques. The group is made up of ten Chaneled and Valentinoed women who like to cook and eat. They also like to talk politics and business. Their ranks include doctors, businesswomen, a wine critic, and the wife of Bruno's older brother, François Xavier, the genial and wizardly wine maker for Grand-Puy-Lacoste. This is, from the chef's point of view, a tough crowd, but they reward Bruno with an ovation. When the meal is finished and the conversation turns to matchmaking, Bruno slips outdoors for a contemplative smoke at the edge of the vineyard. The vines stretch from the house to the river in orderly rows, like a green battalion marching on the château. I take the opportunity to ask him about the rosebushes, which, like pink flags, mark the end of each row of vines—a common sight in Bordeaux vineyards.

"There are three theories about that," he tells me. "One is that the roses were like the canaries in the coal mines—early warning systems for disease. Another theory is that they were planted at the end of each row so that the horses would know when to turn."

And the third theory?

He smiles and takes a long drag. "Perhaps they're just there because they're beautiful," he says. "We have forgotten about gratuitous acts of beauty."

Apparently, some of us haven't forgotten.



RECIPES FOR A BORDEAUX HARVEST LUNCH

POT-AU-FEU

Serves 8

BROTH

- 5 pounds beef bones
- 2 pounds oxtails, cut into 2" pieces
- 4 celery stalks, cut in half
- 2 leeks, split in half and washed well
- 2 onions, peeled and studded with whole cloves
- 3 carrots, cut in thirds
- 1 head of garlic, cut in half, with papery skin removed

MEAT

- 4 pounds veal shanks, cut into 3" pieces
- 3 pounds chuck roast
- 3 pounds flanken (short ribs)

BOUQUET GARNI

- 3 to 4 sprigs thyme
- 4 to 6 sprigs parsley
- 2 bay leaves

To make the bouquet garni, wrap the ingredients in a 6-inch-square piece of cheesecloth and tie with kitchen string.

Place all the ingredients for the broth

FRESH INGREDIENTS await the stockpot, top. **BRUNO** (far end of table) presides over lunch, right, for the Jeune Toques, a local cooking club. **DESSERTS OF** cannelé and pear poached in Lillet, opposite page, are served on Limoges china custom-made for Château Ducru. Sources, see back of book.

in a 20-quart stockpot and add 8 quarts of cold water. Bring to a boil and cook at a medium-high boil for 1 hour. Skim the broth every 15 to 20 minutes to remove any scum.

Add the veal shanks and chuck roast to the broth and continue cooking for 1 hour. Tie the flanken with kitchen string so that the meat will hold together during cooking. Add the flanken and bouquet garni, and cook for another 1½ hours. Continue skimming the broth every half hour.

Prepare the following ingredients while the meat is cooking:

POT-AU-FEU MARROW BONES AND VEGETABLES

- 8 4" marrow bones
- 1 large carrot (for the marrow bones)
- 1 pound carrots, peeled and cut in thirds
- 1 pound Yukon Gold potatoes, peeled and cut into quarters
- A 2-pound celery root, peeled and cut into 6 pieces
- 3 leeks, split in half and washed well
- 1 pound turnips, peeled and cut in halves



A 3-pound kabocha squash, peeled, seeded, and cut into eighths (you may substitute butternut squash)
1 Savoy cabbage, cut in sixths and tied with kitchen string to hold each piece together
½ pound chard leaves, stemmed, washed, and left whole

To prepare the marrow bones, slice the large carrot into $\frac{1}{4}$ -inch rounds. Place a round on each end of a marrow bone and tie securely with kitchen string.

Remove the meat from the broth and set aside. Remove the vegetables, bones, and oxtails, and discard. When the flanken is cool enough to handle, remove kitchen string. Cover and reserve.

Add 1 quart of cold water to the broth. Add the marrow bones and all the vegetables except the chard, and cook over medium-high heat for a half hour. (If the vegetables are not fully covered by the broth, you may add up to 2 cups of cold water to the mixture.) Add the chard and continue cooking. Remove the vegetables to a platter when they are tender and can be easily pierced with a knife, about another 15 minutes.

After the vegetables are cooked and removed from the pot, remove the marrow bones and reserve. Strain the broth and reserve liquid. Remove the kitchen string from the vegetables and marrow bones. Cover and reserve.

Wash the pot and return it to the stove. Combine the broth, meat, and vegetables and simmer on medium-high until heated through. Add coarse salt and pepper to taste before serving.

TO SERVE POT-AU-FEU

Begin by serving the broth by itself in a bowl, with a piece of grilled or toasted country bread. You can serve the marrow bones with the broth or on the side.

Remove the meat and vegetables from the remaining broth. Slice the larger

cuts of meat into smaller pieces and arrange all of the meat on a serving platter. Place the vegetables on another platter. Serve both with the following garnishes: tomato relish, whole-grain mustard, cornichons, horseradish, coarse salt, and slices of grilled or toasted country bread.

TOMATO RELISH

6 whole tomatoes, peeled, seeded, and chopped
4 Tbsp. olive oil
2 Tbsp. capers, chopped
Handful of basil leaves, roughly chopped
1 Tbsp. tarragon leaves, finely chopped
1 Tbsp. chives, chopped
1 shallot, diced finely
Juice of 2 limes
Salt and pepper

In a large sauté pan, combine the tomatoes and 2 tablespoons of olive oil and bring to a simmer. Simmer briskly until almost all liquid is evaporated, 10 to 15 minutes. Remove from the heat. When the tomatoes are cool, stir in the remaining ingredients, including the remaining 2 tablespoons of olive oil. Refrigerate until ready to serve.

MÂCHE, SMOKED BACON, AND PINE NUT SALAD

Serves 8

1 pound mâche leaves
½ pound pine nuts
½ pound smoked bacon, sliced $\frac{1}{4}$ " thick
1 shallot, chopped
2 tsp. Dijon mustard
2 Tbsp. sherry vinegar
½ cup olive oil
Salt and pepper

Preheat the oven to 350 degrees.

Soak the mâche leaves in a large bowl of cold water. Drain the leaves and soak them twice more. Spin-dry the mâche leaves thoroughly and then wrap in paper towels. Refrigerate until ready to assemble.

Place the pine nuts on a baking tray and toast in the oven until golden brown, 7 to 10 minutes. Remove and reserve.

Slice the bacon into $\frac{1}{4}$ -inch pieces. In a large skillet, sauté the bacon until golden brown and cooked through. Remove and drain on paper towels.

To make the salad dressing, in a small mixing bowl, stir together the shallots, mustard, and vinegar. Add the olive oil and whisk. Add salt and pepper to taste.

To assemble the salad, place the mâche leaves, pine nuts, and bacon in a large wooden mixing bowl. Add the vinaigrette and toss well. Serve immediately.



PEARS POACHED IN LILLET ROUGE

Serves 8

8 Bosc pears, firm but ripe
1 lemon
1 orange
¾ cup confectioners' sugar
3 whole cloves
2 bottles (750 ml) Lillet Rouge

Peel the pears, leaving stem attached. Slice $\frac{1}{4}$ inch off the bottom of each.

With a paring knife, remove the outer peel of the lemon and orange in strips. In a 4-quart saucepan, combine the orange and lemon peel, confectioners' sugar, cloves, and Lillet. Bring to a boil, then add the pears. Reduce heat and simmer uncovered for 1 hour. Turn the pears every 10 minutes. Remove the pears to a serving bowl. Discard peels and cloves. Strain the liquid over the pears. Serve at room temperature. Pears can be stored for 1 day in the refrigerator.

JANET'S EXPECTATIONS of making a big splash
at the annual pool party were thwarted
once it was discovered that HER ANGEL FOOD CAKE
DOUBLED AS A FLOTATION DEVICE.



With thousands of searchable recipes from Gourmet and Bon Appétit magazines and kitchen know-how for just about any occasion, your desserts won't end up in the pool.

www.epicurious.com

epicurious
FOOD

The Index

To receive more information from our advertisers, simply fill out the form below and send it to **House & Garden**, P.O. Box 10236, RIVERTON, NJ 08076-8236. If the reply card is missing, you may mail us your request. Please indicate the information you wish to receive using the numbers provided as well as the amount requested (if applicable). Make check or money order payable to **House & Garden**.

ANTIQUES

1. DK ANTIQUES LTD.: Located in historic Carnegie Hill on Manhattan's Upper Eastside, we feature an elegant and diverse collection of late 17th-early 20th-century French, English, Continental, and American Furniture and objets d'art of a timeless and classic design. 212-534-8532.

AUTOMOTIVE

2. AMERICAN ISUZU MOTORS, INC.: Worldwide builders of adventure machines. www.isuzu.com. 800.726.2700.

DECORATIVE ACCESSORIES

3. THE CHINESE PORCELAIN COMPANY: Chinese ceramics and works of art for the Imperial, Domestic, and Export markets; Asian sculpture including Chinese, Tibetan, Indian, Khmer, and Vietnamese; English, French, and Continental furniture, ceramics, and works of art. Bi-annual exhibitions accompanied by fully-illustrated catalogs for sale. Website: www.chineseporcelainco.com

4. SMITH + NOBLE WINDOWWARE: The ultimate resource for window treatments. Transform your windows with our stylish window blinds and shades, custom-made in as little as one day. Buy direct and save. \$2.

5. Please send me all the free items in this category.

FLOORS & WALL COVERINGS

6. INNERASIA TRADING COMPANY: InnerAsia's Gangchen Carpets of Tibet are crafted entirely by hand in Tibet using traditional, time-honored rug weaving methods. InnerAsia Trading Company is the exclusive source for authentic Tibetan carpets. (a) Brochure available upon request. (b) Catalogs available at \$10 each.

7. KARASTAN: A classic? It's timeless styling, elegance, and sophistication all woven together. It's Karastan rugs and carpets.

8. ODEGARD, INC.: Carpets from Odegard, Inc. are the benchmark for quality in design and materials for hand-knotted carpets from Nepal. Shown at Odegard, Inc., the New York Design Center, Suite 1206, and at the Washington Design Center, 300 D Street, SW, Space 322. For other representatives in the U.S., South America, and Europe, or for more information, call 212-545-0069.

9. Please send me all the free items in this category.

FINE JEWELRY

10. DE BEERS DIAMONDS: For a complimentary portfolio of diamond solitaire designs entitled "Diamonds: For You, For Now, Forever." Call 800-FOREVER and visit our Website at www.adiamondisforever.com to learn all about diamonds.

FOR THE FAMILY

11. LITTLE ME: Quality sleepwear and 100% cotton playwear that captures the uniqueness and whimsicality of a baby's world. For a free Little Me postcard and the name of a retailer nearest you, call 800-533-KIDS.

FURNITURE

12. ALEXANDER JULIAN HOME COLOURS: *Alexander Julian Home Colours* brochure gives you a look inside the world of Alexander Julian's traditional-with-a-twist furniture line by Universal Furniture. 800-776-7986.

13. BERNHARDT: Bernhardt presents Avignon...graceful and gracious...antique French styling combined with European classical influences. Bernhardt...Furniture Makers Since 1889. For more information call 888-420-6021. Catalog, \$12.

14. CENTURY FURNITURE: Send for a 36-page catalog featuring selections from more than 20 of our collections. \$5. Visit our Website at www.centuryfurniture.com

15. DIALOGICA: Since 1988, Dialogica's elegant furniture and accessories designed by Monique Savarese have been lovingly created by hand in our New York workshop. Call for a free catalog: 212-966-1934.

16. DREXEL HERITAGE FURNISHINGS: Drexel Heritage's styles are exciting and its finishes unique, but the legacy of quality and craftsmanship has been uncompromising since 1903. Call 704-433-3200 for a free brochure.

17. GEORGE SMITH: George Smith manufactures - retails handmade classic English upholstered furniture to order. Their fabric line includes hand-printed linen document designs as well as checks, stripes, solids, velvets, and damasks.

18. HENREDON: Henredon furniture is among the finest made. From lovingly detailed traditional, to sleekly sophisticated contemporary, this is furniture for a lifetime.

19. LABARGE MAGELLAN COLLECTION: Discover specialty furnishings inspired by designs from around the world. Iron beds, chef's tables, armoires, chests, and servers are just a few of the treasures you'll find in this full-color catalog. \$5.

20. LEXINGTON FURNITURE INDUSTRIES: Quality construction, great styles, lifetime investments...the collections from Lexington offer various options. Many of the most popular home furnishings available. Free brochure. 800-LEX-INFO.

21. ROCHE-BOBOIS: The international collection of exclusive, contemporary furniture is presented in a 100-page full-color catalog. Exciting new concepts in leather and fabric seating, wall systems, marble and curved glass tables, bedroom and dining room furniture. Catalog \$10.

22. MIKE INC.: For a Mike Room Service brochure that includes our hard maple wood casegoods, our leather tack table series, and classic upholstered styles, please call Mike at 415-255-MIKE.

23. MITCHELL GOLD COMPANY: For a free brochure on great-looking, incredibly comfortable, easy-to-take-care-of sofas, chairs, and more, call 800-789-5401.

24. NIERMANN WEEKS CO. INC.: Over 400 unique, hand-crafted, artisan-produced furniture, lighting, and accessories. Call 410-923-0123 for a showroom listing. Send \$50 for catalog.

25. WORKBENCH FURNITURE: Workbench combines classic modern design with the versatile options needed to satisfy home and office needs, whether choosing a house full of furniture or the perfect piece to finish a room. For your nearest location, call 800-380-2370.

26. Please send me all the free items in this category.

HOME DESIGN MATERIALS

27. ACE HARDWARE: Ace Royal Paints - Quality and affordability are the hallmarks of Ace Royal Paints. Ace manufactures an entire line of paint products, including interior and exterior paints, wood stains and finishes, enamels, and specialty products.

28. H.A. FRAMBURG & CO.: Framburg, one of the finest traditions in lighting, offers over 400 styles including Gothic, Empire, Victorian, Georgian, Early American, Art Deco, Art Nouveau, and Soft Contemporary.

29. Please send me all the free items in this category.

KITCHEN, BED & BATH

30. CANAC KITCHENS: Amazing new kitchen ideas...terrific tips...expert advice...and more! Canac's full-color *Kitchen Planner* is the ultimate guide for creating the kitchen you've always wanted. Easy to read and loaded with pictures, Canac's exciting new *Kitchen Planner* covers it all. To order, please send your name and address along with a \$5 check (payable to Canac Kitchens) to: Canac Kitchen Planner, 360 John Street, Thornhill, ONT, Canada L3T 3M9.

31. CHARLES P. ROGERS BRASS & IRON BEDS: Charles P. Rogers Brass & Iron Beds, Est. 1855. Original 19th and 20th-century headboards, beds, canopy beds, and daybeds are now available direct from America's oldest maker of brass and iron beds. Color catalog, \$1.50. New York City factory showroom open seven days a week. Phone orders welcome. Shipping available worldwide. 800-272-7726.

32. CHRISTIANS: Handmade in England, this famous manufacturer offers five classic styles that carry through their range of luxury kitchens, bedrooms, bathrooms, and studies. *The Christians Book of Furniture* has received international acclaim. Available now, \$15.

33. CUISINART, YOUR KITCHEN RESOURCE: Cuisinart has been perfecting the art of great cooking for over 25 years. Now we've translated everything we know into a complete kitchen countertop appliances and cookware that make cooking a pleasure. Cuisinart is Your Kitchen Resource™.

34. DYNASTY RANGE: Dynasty's new Domestic Chef line fits perfectly (front to back) with all standard kitchen cabinets, in widths of 30", 36", 48", and 60" with convection ovens standard. Ideal for replacing existing ranges, remodeling, and new construction.

35. HOWARD MILLER: One of the world's most recognized names in fine clocks and collectors' cabinets offer products to fit any lifestyle. Catalog \$3.

36. PORTICO: Essentials for Modern Living: The Portico catalog offers the shopper clean, aesthetic, and luxurious merchandise. Designed in New York, the Portico style is minimalist, epitomizing urban sophistication with quality and value at the forefront.

37. WOLF RANGE COMPANY: The Gourmet Series. The newest star in Wolf Range Company's galaxy of commercial-quality cooking equipment, the 36" range is an ideal upgrade for at-home chefs who are remodeling the kitchen or building a new home. For information, call 800-366-9653.

38. Please send me all the free items in this category.

PHARMACEUTICAL

39. CLARITIN: "Nothing but blue skies from now on." Ask your doctor about a trial of CLARITIN (loratadine) tablets 10 mg. For a \$5 rebate certificate and important free information, call 800-CLARITIN. www.claritin.com.

PIANOS

40. YAMAHA CORPORATION OF AMERICA: The Yamaha Disklavier® integrates innovative electronics with world-class pianos for an exciting new range of entertainment, education, and creative opportunities. www.yamaha.com. Free brochure: 800-711-0745, ext. 416.

TABLETOP

41. NORITAKE: The best value in dinnerware, china, glassware, and giftware. Hundreds of patterns. Traditional, contemporary, and holiday designs. Free brochure.

42. ORREFORS: Unique, elegant, handmade crystal from Sweden. Classic and contemporary barware, stems, candlesticks, decanters, and giftware. For a free brochure, call 800-351-9842. Visit Galleri Orrefors at 58 East 57th Street, NYC, and South Coast Plaza, Costa Mesa, CA.

43. VIETRI: Handcrafted Italian dinnerware and decorative gifts bring style and romance with one-of-a-kind products for your home. Irresistibly Italian! (a) 190-page color catalog, \$10. (b) Brochure free.

44. Please send me all the free items in this category.

Open house

THE BEST SEAT IN THE HOUSE

Join House & Garden and Grange, craftsmen of fine French furniture, as we unveil specially designed vignettes incorporating the elegance of Grange furniture and paying tribute to the Dallas Symphony Orchestra.

TUESDAY, OCTOBER 6

Grange Showroom
Dallas Design District
1400 Turtle Creek Boulevard
Suite 106
Dallas, Texas
6:00 - 8:00 pm

hors d'oeuvres and cocktails

To R.S.V.P. or for more information on the Grange event, please call Sarah Ellis at 212.880.4996.

HOUSE DRESSING

Join House & Garden as we take you through various showrooms in the New York Design Center and pay special tribute to "The Fashion World At Home." This event is a benefit for Baileys House, a nonprofit organization dedicated to providing housing, quality care, and a supportive environment for people living with AIDS.

WEDNESDAY, OCTOBER 21

The New York Design Center
200 Lexington Avenue
New York City
6:30 - 9:30 pm

For more information, contact Pamela Madden at 212.880.8846.



CASTLEWOOD FINE ART SCREENS

Beautiful Fine Art Folding Lightweight screens hand painted by American artists. Your custom-design or from the catalog. Various widths. Catalog \$12.00 Refundable.

For information, call 800.430.4302.

LUXURY AT HOME

Peacock Alley, retailer of the most luxurious bed and bath linens, and House & Garden invite you to preview Peacock Alley's newest bed and bath collection.

Enter to WIN a \$1,000 gift certificate for Peacock Alley bed linens or a luxurious spa package.

THURSDAY, OCTOBER 29

Peacock Alley
3210 Armstrong Avenue
Dallas, Texas
6:00 - 8:30 pm

seasonal fare and cocktails

For more information, please contact Kendall Davis, 214.520.6736

All proceeds from the raffle will be donated to The Family Place, a nonprofit organization that provides domestic violence services, including emergency shelter, food, clothing, and counseling, for women, children, and abusers seeking to end violent behavior. 24-hour crisis hotline: 214.941.1991.

MODERN MAGIC

B&B Italia, a leading manufacturer of contemporary Italian upholstered furniture in Europe, continues to grow. This fall, visit these two new shops opening within existing stores on the West Coast.

Diva
8801 Beverly Boulevard
Los Angeles, CA 90048
For information, call 310.278.3191.
Limn
290 Townsend Street
San Francisco, CA 94107
For information, call 415.543.5466.

SOURCES

WHERE TO BUY IT

COVER In the living room of "As They Like It," pages 140-149, *A Festive Dinner*, by Luigi Pastega (1858-1927), hangs above a chaise longue signed "G. Jacob."

THRESHOLD Page 10, Vega light, Artecnicà, Rizzoli, 800-522-6657. Jewelry box, Bergdorf Goodman, 800-218-4918. Humidor, Alfred Dunhill, 212-753-9292.

DOMESTIC BLISS Pages 31-44 Page 32, The Bard Graduate Center for the Decorative Arts, 212-501-3000. Page 34, Isabel O'Neil Studio, 212-348-4464. L.L. Bean, Inc., 800-809-7075. Gucci, 800-388-6785. Prada, NYC, 212-307-9300. Page 36, Domain, 800-888-1388. Page 38, Pottery Barn, 800-922-5507. Crate & Barrel, 888-249-4155. Levenger, 800-544-0880. Skimmer, \$30, Bridge Kitchenwear, 212-688-4220. Page 40, Totem, 212-696-5587. C.I.T.E. Design, NYC, 212-431-7372. Troy, 212-941-4777. Shi, 212-334-4330. Page 43, Leyden House Limited, Leyden, 413-772-0858. Philips, 800-888-466-7352. Homedics, 800-466-3342. Enfleurage, NYC, 212-691-1610.

HUNTING & GATHERING Page 52, Global Warm-ing, All pillows made by D & F Workroom, Inc., Clarence House, NYC, 212-752-2890. Pollack & Associates, NYC, 212-627-7766. Donghia, 800-DONGHIA. Stroheim & Romann, Long Island City, NY, 718-706-7000. J. Robert Scott, 800-322-4910. All available through architects and designers. Craft Caravan, NYC, 212-431-6690.

WHAT'S NEWS Page 54 Innovations, NYC, 212-308-1179. Agnes Bourne, San Francisco, CA, 415-626-6883. Borderline, London, England, 44-171-823-3567. Dakota Jackson, NYC, 212-838-9444 and L.A. 310-559-7424. Profiles, NYC, 212-689-6903. All available through architects and designers.

OBJECT LESSON Pages 57-64 Forest Stewardship Council, 802-244-6257. Page 55, Baker Knapp & Tubbs, NYC, 212-779-8810. John Rosselli International, NYC, 212-772-2137. Page 56, Wood & Hogan Inc., NYC, 212-532-7440. Page 58, Agostino Antiques, NYC, 212-421-8820. Page 60, Dakota Jackson, NYC, 212-838-9444. Page 62, James Jennings Furniture, West Hollywood, CA, 213-655-7823. Todd Hase Furniture, NYC, 212-334-3568. John Rosselli, NYC, 212-593-2060. Page 64, Pembroke table, Baker Knapp & Tubbs. All available through architects and designers.

DEALER'S CHOICE Page 80 Alice Kwartler Antiques, 212-752-3590. Replacements Ltd, 800-737-5223. Alexander's Antiques, NYC, 212-935-9386. Hoffman/Gampetro, NYC, 212-755-1120. International Association of Dinnerware Matchers Directory, P.O. Box 656, High Ridge, Missouri 63049. Galerie Suger, 331-42-61-57-72. Mallett & Son, London, England, 44-171-499-7411.

SKETCHES Pages 82-85 Pucci, 212-633-0452.

TURN OF THE SCREW Page 86-89 Home Depot, Atlanta, GA, 770-433-8211.

ECONOMICS Page 96-98 Garnet Hill, 800-622-6216.

UNCORKED Pages 100-102 Ridge Vineyards, Cupertino, CA, 408-867-3233. Granite Springs, Latcham Wines, 800-638-6041. Astor Wines, NYC, 212-674-7500. Guenoc and Langtry Estate Vineyards & Winery, Middletown, GA, 707-987-2385. Nashville Wine & Spirit, Nashville, TN, 615-292-2676. Stag's Leap, Napa, CA, 707-944-2020. Acker Merrall Condit, NYC, 212-787-1700. Bogle Winery, Clarksburg, CA, 916-744-1139. Zachy's, 800-723-0241. Rockland Wine Company, St. Helena, CA, 707-963-7439.

HOUSE DRESSING Pages 108-115 Pierre Frey, NYC, 212-213-3099. Available through architects and designers.

TRADE SECRETS Pages 116-117 Casa Lopez, Paris, 33-1-42-6-46-85. Braquenié, Paris, 33-1-48-04-30-03.

LIVING IN LAPIDUS Pages 118-125 Pesce Ltd, NYC, 212-941-0280. Carlos Alves, Miami Beach, FL, 305-673-3824. Broadway chairs, Domus Design, NYC, 212-421-2800. Landscape architecture, Geomantic Designs, Miami, FL, 305-665-9688.

Open house

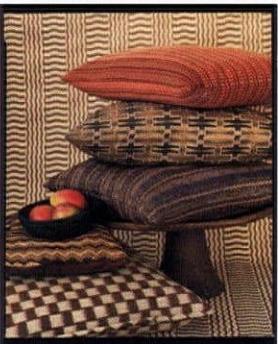
PORTRAITS AT HOME Pages 126-133 Flowers, Miho Kosuda Custom Floral Design, NYC. 212-922-9127. Pages 126-127, Cashmere mock turtleneck, TSE. 800-522-2276. Page 128-129, Top left, Sofa fabric in Clarise and wall fabric in Elefantes Cotton Print, Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. **Above right**, Sanderson, NYC. 212-319-7220. Available through architects and designers. **Above left**, on Princess Pavlos, silk vintage shirt, Patricia Pastor Vintage Fashion, NYC. 212-734-4673. Nelly vase, Baccarat. 800-777-0100. Pages 130-131, Walls, Sanderson fabric. Ariadne Gallery, NYC. 212-772-3388. Asprey. 800-883-2777. Pages 132-133, Porthault, NYC. 212-688-1660. Slatkin & Company, NYC. 212-794-1661. Shirt, Gianfranco Ferre, NYC. 212-717-5430. Skirt, Carolina Herrera, NYC. 212-944-5757.

LET'S WING IT Pages 134-139

Pages 134-135, Lewis Dolin, Katonah, NY. 914-232-7465. Room with a View. 800-410-9175. William Yeoward. 800-818-8484. Amen Wardy Home. 800-228-5987. Pages 136-137, Verdura, NYC. 212-758-3388. Dimson Homma, NYC. 212-439-7950. Dauin Boutique, NYC. 212-355-2060. Christoffle. 800-799-6868. Barneys New York, NYC. 212-826-8900. Pages 138-139, De Vera, San Francisco, CA. 415-989-0988. Tiffany & Co. 800-526-0649. Mrs. John L. Strong Fine Stationery, NYC. 212-838-3775. Lalique. 800-993-2580. William Lipton Ltd., NYC. 212-757-8131. Napkin, \$22 each, Barneys New York.

AS THEY LIKE IT, Pages 140-149 Flowers, Zen Floral Design, Dallas, TX. 214-741-4001. Pages 140-141, 18th-century Louis XV fauteuil. Writing table, c. 1770. Architect's drafting table, Ireland, c. 1760. Pair of English brass two-arm candle sconces on cabinet, from 1710. Blue-and-white oviform jars, The Hatcher Collection, China, Ming Dynasty, 7th century. Pair of wall shelves, c. 1800. Russian silver beaker, Evdokim Ilin, Moscow, c. 1760. Fabergé traveling inkwell, Moscow, 1890. Giltwood shelves from England, 19th century. Russian gilded silver and niello beakers, Moscow, 19th century. Pages 142-143, "Table de Milieu," with red languedoc marble top, 18th century. Chinese export blue-and-white five-piece mantel garniture, mid-18th century. Marble jardiniere, 18th century. Pages 144-145, Decorative painters, Simon and Maria Lewis, Dallas, TX. 214-827-7191. Italian Baroque giltwood reverse-etched mirrors. Italian neoclassical painted jardinières. Hanging lantern, mid-18th century. Pages 146-147, Cowtan & Tout, NYC. 212-647-6900. Available through architects and designers. Old World Weavers, NYC. 212-355-7186. Available through architects and designers. Stark, NYC. 212-752-9000. Set of four tapestry fragments mounted as pillows, 17th century. Bamboo cluster table. Regency period mahogany caned armchair from England. Savonnerie carpet. Porcelain vases, 1830, mounted as lamps. Italian lacquer slant-front bureau bookcase painted yellow. Fabergé cigarette case. Fortuny, NYC. 212-753-7153. Available through architects and designers. Carved cremo and brecia rouge marble console from France, c. 1790. Shefford wine coolers, from England, c. 1830. 18th century Italian parcel gilt and painted side chair. George III carved giltwood bracket. Portuguese silver decorative urns as pineapples, 20th century. Italian Rococo giltwood and painted wall brackets. Pages 148-149, Groves Bros. through Christopher Norman, NYC. 212-647-0303. Available through architects and designers. East and Orient, Dallas, TX. 214-741-1191.

UP ON THE ROOF Pages 162-171 Pages 162-163, M.S. Rau Antiques. 800-544-9440. Baccarat. 800-777-0100. Waldhorn & Adler, New Orleans, LA. 504-581-6379. Spinella throw, Decoro, Chicago, IL. 312-943-4847. Pages 164-165, Kravet. 800-4-KRAVET. Available through architects and designers. Expressions, New Orleans, LA. 504-834-9222.



HUNTING & GATHERING Pages 52

Frederick P. Victoria & Son, NYC. 212-755-2549. Pages 166-167, Adler's, New Orleans, LA. 504-523-5292. Pages 168-169, Whisnant Galleries, New Orleans, LA. 504-524-9766. Necessities Gallery, New Orleans, LA. 504-581-2333.

FRENCH TOAST Pages 172-177, Muriel Grateau, Belvedere, Chicago, IL. 312-664-4200. Pages 176-177, Arne Jacobsen chairs, Modernica, Los Angeles, CA. 213-933-0383.

MARK OF DISTINCTION Pages 178-183 Mark Hampton Inc., NYC. 212-753-4110. All fabrics available through architects and designers. Pages 178-179, Velvet sofa fabric, Scalamandre, NYC. 212-980-3888. Sofa upholstered by Guido DeAngelis, Inc., NYC. 212-348-8225. Striped slipcover fabric and Stephanie, cotton blend, Ross Cumming Inc., NYC. 212-758-0844. Hooked rug, Elizabeth Eakins Inc., NYC. 212-628-1950. Pages 180-181, Fireplace mantel, A&R Asta, NYC. 212-750-3364. Bench leather, Falotico Studios, NYC. 212-369-1217. Whitewashed cedar paneling, LaPolla, Inc., NYC. 516-736-4887. Pages 182-183, Wall upholstery, J. Edlin Interiors, NYC. 212-243-2111. Florian Papp Antiques, NYC. 212-288-6770. Stark Carpet Corporation, NYC. 212-752-9000. Decorative painting on bedroom desk, chair, and bedside tables, Paul Boyko, NYC. 212-410-0614. Glazed walls in entryway, LaPolla. Floor painting, Franklin Tartaglione, Brooklyn, NY. 718-834-0382.

RECIPES Pages 184-185 Patout Antiques, New Orleans, LA. 504-522-0582.

PHOTO CREDITS In "Domestic Bliss," page 32, right, from top: The Metropolitan Museum of Art, Fletcher Fund, 1931; Photofest; James P. Rowan/Tony Stone; ©Roberto Schezen/Esto. Page 36, for the elements exclusively speigel catalog, photograph by: William Boyd. Page 104, "Past Perfect," House & Garden, July 1960, Courtesy of CNP Archives.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden*. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

— PRODUCED BY LIEZEL MUNEZ

CONDÉ NAST HOUSE & GARDEN IS A TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS, INC., PUBLISHED THROUGHOUT ITS DIVISION, THE CONDÉ NAST PUBLICATIONS INC. COPYRIGHT © 1998 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED.

Condé Nast HOUSE & GARDEN (ISSN:1087-9528) is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Steven T. Florio, President & Chief Executive Officer; David B. Chemidlin, Treasurer; Jill Henderson, Secretary. Periodical postage paid at New York, New York 10001 and at additional mailing offices. Authorized as Second-Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Canadian Publication Mail Sales Product Agreement No. 0978027. Canadian Goods and Services Tax Registration No. R12342885. Subscription: In the U.S. and possessions, \$18 for one year, \$34 for two years. In Canada, \$32 for one year including GST and HST where applicable. Elsewhere, \$37 for one year payable in advance. Single copies: U.S. \$3.50; Canada \$4.50. For subscriptions, address changes, and adjustments, write to Condé Nast HOUSE & GARDEN, P.O. Box 56145, Boulder, CO 80322-6145. Eight weeks are required for change of address. Please give both new and old address, as printed on last label. SUBSCRIPTION INQUIRIES: Please write to Condé Nast HOUSE & GARDEN, P.O. Box 56145, Boulder, Colorado 80322-6145, or call 1-800-234-1520. First copy of new subscription will be mailed within eight weeks after receipt of order. Volume 167 Number 10 PRINTED IN THE UNITED STATES

POSTMASTER: SEND ADDRESS CHANGES TO CONDÉ NAST HOUSE & GARDEN, P.O. BOX 56145, BOULDER, COLORADO 80328-6145.

FASHION WORLD AT HOME

House & Garden and Saks Fifth Avenue invite you to stop by Saks' flagship store to check out the windows inspired by House & Garden's second annual "Fashion World at Home" issue.

OCTOBER 8 - OCTOBER 14
Saks Fifth Avenue
611 Fifth Avenue
New York, NY

How Do You MARK TIME? — A CONTEST

Passing on china received as a newlywed, celebrating birthdays with the same friends every year, these are the ways we mark time. In the hustle and bustle of our daily lives, we often overlook the times that matter the most.

Lasting moments are those that stem from time-held traditions. They are the snapshots in our memories that we cherish, share, and eventually pass along.



Lasting moments are those that stem from time-held traditions. They are the snapshots in our memories that we cherish, share, and eventually pass along.

House & Garden and Howard Miller would like to ask you the question "How do you mark time?" In fifty words or less tell us about your favorite way to mark time and you can be entered to win a Howard Miller Clock.

Include your name, address, and daytime telephone number and send it to:

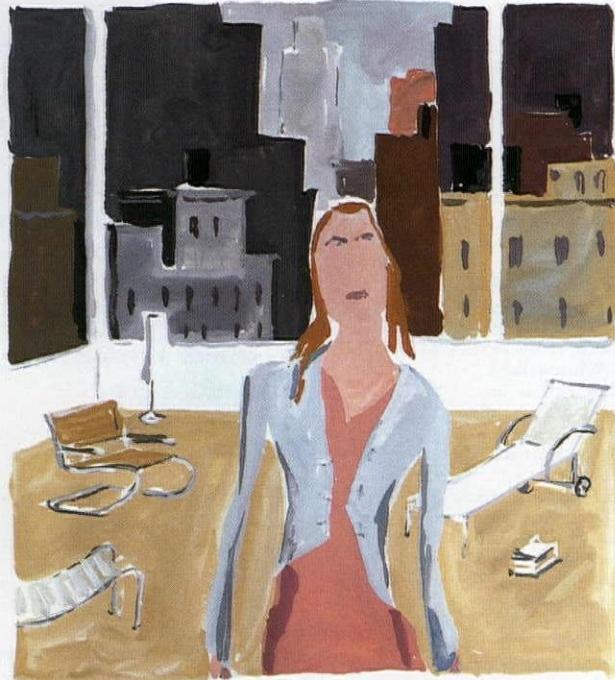
House & Garden/Howard Miller "How Do You Mark Time" Contest
Attn: Amy Kerrigan
342 Madison Avenue, 22nd floor
New York, NY 10017

All entries must be received by December 31, 1998. No purchase necessary to win. Odds of winning depend on number of entries received. Winner will be chosen based on creativity of response. You must be a U.S. resident and 21 years of age or older to enter. For a complete set of rules and regulations, write to *House & Garden* at the above address.

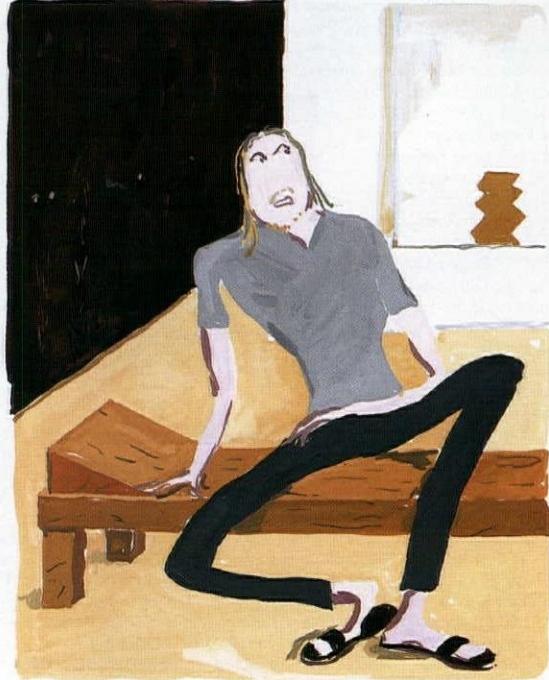
House & Garden

Eganother thing...

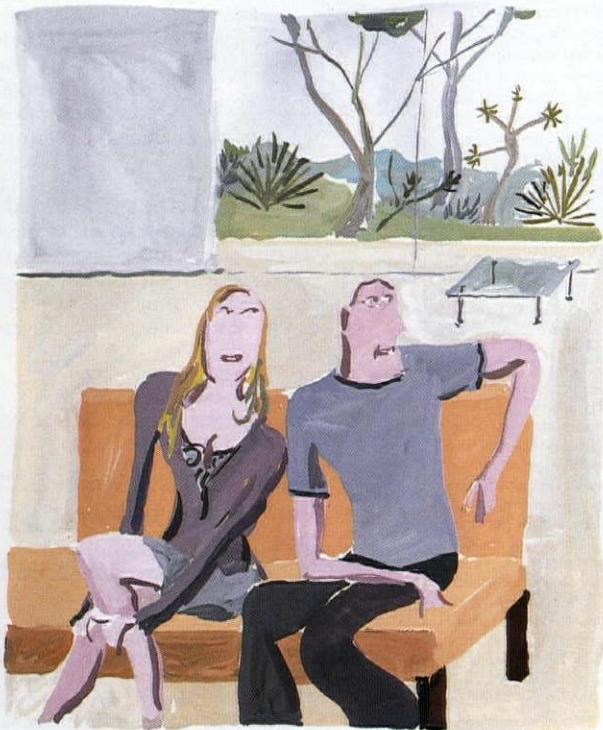
redesign for living by jean-philippe delhomme



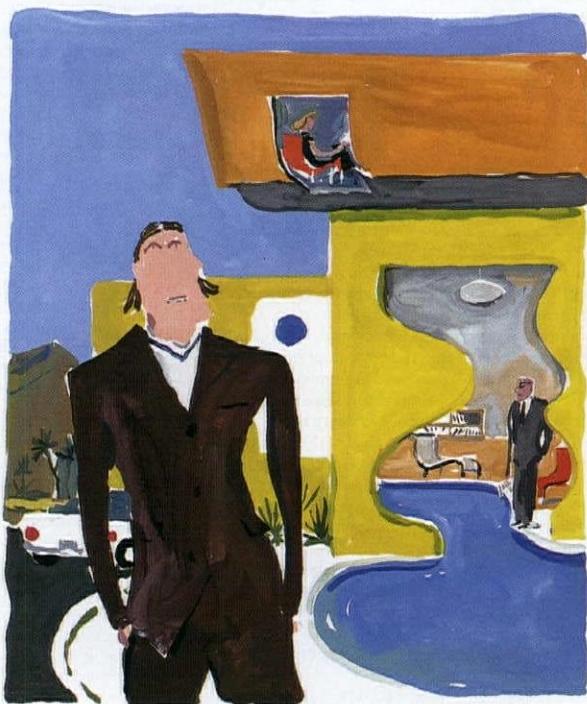
Winter depresses me, so I fill my apartment with outdoor furniture—lounge around as if it's summer.



Design therapy led me to realize that more than a modernist, I'm narcissistic.



In our previous house we felt our minds were limited, but now we understand it was only the architecture!..



As an architect, I persuaded my parents to let me design their new house, then I realized I was probably trying to "correct" something.

Kick derrière.



It is the most powerful luxury SUV on the continent. It pampers seven passengers in three rows of leather-trimmed seats. While it tows up to 8,100 pounds. Over a mountain. With an attitude. Call 1 800 446-8888, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.



Lincoln Navigator. What a luxury [] should be.





Elizabeth Arden

Elizabeth Arden Reinvents the moisturizer



New Visible Difference Perpetual Moisture

Dry skin needs perpetual moisture.

Our exclusive breakthrough

Hydra-filagrinol complex helps program skin to recreate its own moisture continuously.

Dry skin is actually reversed in one week, with softer, smoother, visible results.

Seeing is Believing.

FIRST NAME  IN BEAUTY